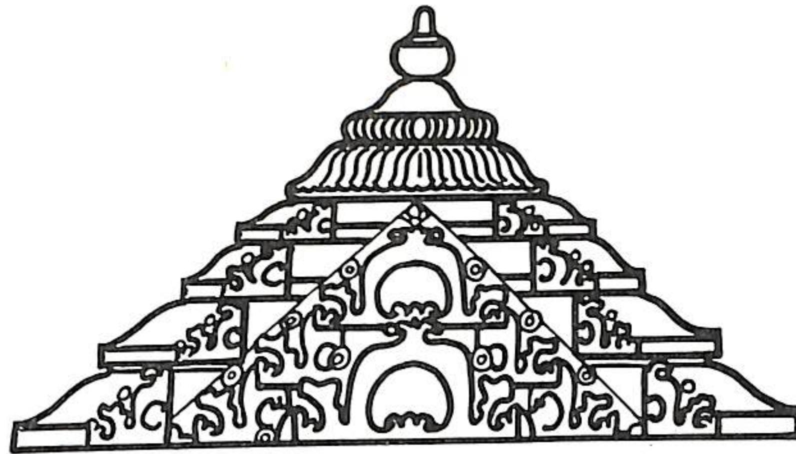
Encyclopaedia of

Indian Temple Architecture

North India: Beginnings of Medieval Idiom

TEXT



ENCYCLOPAEDIA OF

Indian Temple Architecture

NORTH INDIA

BEGINNINGS OF MEDIEVAL IDIOM

C. A.D. 900-1000

Edited by
M. A. Dhaky

American Institute of Indian Studies
Indira Gandhi National Centre for the Arts
1998

Vol. II, Part 3: Text

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To

The Sacred Memory

of

Professor Vasudeva Saran Agrawala

Contents

Foreword

Closely following the publication of Part III of Volume I of the *Encyclopaedia of Indian Temple Architecture,* I am happy to see that Part III of Volume II has been successfully completed. The American Institute of Indian Studies and its editor Shri M.A. Dhaky deserve the greatest appreciation of scholars and researchers for their perseverance in this painstaking gigantic task.

With each succeeding part of the two volumes the complexity increases. The developments of the earlier period were comparatively easier to describe and delineate. The vision, idea, and form were discernible: the symbolism, form, and function could be clearly identified.

The ancient Indian temple was a shrine situated at the confluence of rivers, mountains, and near oceans. It was a place of pilgrimage and in turn became a sacred place and provided space for a symbolic pilgrimage.

With the passage of time the Indian mind and its intellectual and artistic discourse became more complex and multilayered. The seeds of a system of establishing correspondences between the abstract and the concrete, the physical and the psychical, the temporal and the spiritual lay in early speculative thought-methodologies of ritual, philosophic schools, seminal notions in mathematics, and schools of medicine. However, it was early and late medieval India, in the north as well as south, east, and west, which endeavoured to give shape and substance to these notions through two different but related strategies. One was through the elaboration of mythic, the Purāṇic and others, through concretisation of the mythical into a structured language of narrative. It would appear that the authors and compilers of the Purāṇas found a language of myth and narrative to restate and interpret the revelation of the Vedas and other similar texts. The dynamics of the ecological concerns of the Vedas and the Upaniṣads was now couched in a descriptive language of another order. This is as evident from a re-reading of the myth of the descent of the Gaṅgā as it is from the myth of Mahiṣāsuramardinī or the Viṣṇu as Varāha rescuing Pṛthvī or riding the Garuḍa. Countless myths and legends related to Śiva, Viṣṇu, and the Dēvī can be so interpreted at a primary level. Other layers of meaning were superimposed. Also, the Purāṇas endeavoured to translate the abstruse philosophic notions into simple but sometimes involved narrative. A theological layer can also be discerned. The method of the Purāṇas provided the tools of making multilayered statements which could be read concurrently at the purely socio-cultural, even political, level or at deeper levels of philosophic thought or even mathematical equations. An elaborate code developed which had significance for the lay and the initiated at his or her level of comprehension. The emphasis here as elsewhere was on interconnections, mutual interpenetration, and multilayered meaning which could be retrieved in different configurations. Multidimensionality

was its principal attribute: simultaneity and concurrency, and reoccurrence its chief instrument.

The other equally potent instrumentality closely related to the first was the arts, specially those of architecture, sculpture, and music. Through the arts, the creator-visualiser could concretise the fundamental principles at the universal level and yet be grounded simultaneously in the reality of specific time and space. He could coalesce into a single artistic creation the spiritual and the temporal, the abstract and the concrete, the geometrical and the figurative, the micro and the macro, the unmanifest and the manifest.

It took time for these developments to attain fruition. Contours of these transitions which appear at first sight as total transformations can be traced, although difficult. However, by the tenth and the 11th centuries, the consequences are clear in architecture and sculpture. In the Purāṇas they can be discerned from the comparatively simpler Purāṇas like the *Viṣṇu*, the *Vāyu*, and the *Agni* to the *Viṣṇudharmōttara* to the later Purāṇas. The movement is from the simple to the complex, from one to many dimensions, from the direct to the oblique. This is perhaps the unseen but the real *raison d' être* of medieval Indian temple architecture as of medieval Indian sculpture. The multiplicity of heads and arms in iconic concepts, the gradual expansion of the temple horizontally, the ascension of vertical *śikhara* and the rhythm of its repetitive cognate turrets *(aṅga-śikharas, śikharikās)*, peaked *maṇḍapas*, and sub-shrines are clear indicators of parallel articulations of the singular concern with the notion of the one and the many, the formless, and many forms, the relationship of the physical, the psychical, the temporal, and the spiritual. The beginnings of these elements can be seen in the late Gupta and early medieval architecture and its pinnacle is reached in the 11th and the 12th centuries through a vigorous formative process in the tenth century.

Ironically, and paradoxically, the king/royalty appropriate the notions and the system to make his or their royal presence. It is an interpenetration into an existing and evolving complex system. An outstanding example is the employment of the Dakṣiṇāmūrti myth of Śiva by Rājarāja Cōḻa. Śiva's mythical abodes, forts, and temples also become palaces or like palaces as has been said. In north India, a shrine also begins to be equated with '*prāsāda*' that is a palace, never rejecting it as a house of God. Whether the idea of treating a deity as the king or king as the divine is Indian or foreign is not so seminal as is the fact that the artistic structure was so designed that it could represent these two levels and many more simultaneously. Understandably, these temples have been interpreted by different scholars in diverse ways and viewpoints.

Concurrent and basic was the acceptance of the paradigm of the Puruṣa as a design concept. Although the "Puruṣasūkta" of the *Ṛgvēda* provided the seeds of a total concept, it is in the arts that it developed into a sophisticated term of reference for actual structure. Architecture evolved the *Vāstupuruṣa-maṇḍala* as a basic grid for ground plan and elevational format; embodying the sculpture, the *śilpa* texts evolved an elaborate system of *sūtras, bhaṅgas,* and *āsanas* which served as an armature. Musical theory conceived the *Saṅgīta-puruṣa* as a basic framework of structure and drama is the *Nāṭya-puruṣa* itself. Many articles in this volume give details of the system of correspondence between the limbs of the human body and the different architectural members of the temple structure. It is clear from a reading of these articles that the basic grid or model had the inbuilt potential of multiple expressions.

Given the two unifying unseen threads of the employment of myth as narrative and the paradigm of Puruṣa as a geometrical grid, there was the possibility of countless

permutations and combinations—geometrical, algebraical, arithmetical, horizontal, or vertical. The model was flexible enough to allow for containing the regional, sub-regional, local, and even individual predilections. It was broad enough to have the potential of subsuming the purely ephemeral, temporal royalty, feudatory lordship, and the rest. After a lapse of time, it is the perennial symbolism, the signification which can convey multilayered meaning that sustains. Herein lies the power and the efficacy of these structures as artistic expressions. While the motivations and intentions of the human instrumentality no doubt were determinants, today it is the perennial and universal which bespeak beyond history and temporality. This is as true of the great temples in south India, Bṛhadīśvara (Tañjāvūr), Śrīraṅganāthasvāmi (Śrīraṅgam), as it is for Kandariyā Mahādēva (Khajurāho), Liṅgarāja (Bhuvanēśvara), and other such temples at Dilwārā (Mt. Ābū) in north India. Understandably, Śrī Aurobindo, A.K. Coomaraswamy, and Stella Kramrisch focussed attention on the symbolism, significance, and meaning not eschewing the relation of form, function, and meaning. Paul Mus did the same in respect of the 'stūpa', specially Borobudur in Java, also a medieval monument in terms of chronology and history.

In contradistinction, others have endeavoured to read only political, social, and economic messages through these temples. Some amongst them have attributed school, style, and technique to purely socio-economic and political conditions, and patron. While the latter were undoubtedly primary factors for creativity and specially, in the case of temples where surplus funding was essential, they cannot be in the very nature of creativity and the flow of a living tradition be the sole determinants of the final artistic product and characteristic style. The poet's, the painter's, the architect's, the sculptor's, the musician's, the dancer's, and the dramatist's skill lies in his ability to be contemporary without being ephemeral or purely local or time bound. In the case of medieval Indian architecture and its magnificent monuments, the *sthapatis* and the craftsmen appear to have taken the challenge of meeting dynastic desires and yet fulfilling a higher and more lasting purpose of creating a cosmos on earth with its multiplicity of the vegetative, animal, human, and divine all fusing into the one unknowable presence of the One. Even the particularity of the icon loses meaning. What remains as residual experience is fullness of the empty space of the garbhagṛha where dualities are merged and lost.

Each one of the temples—through their regional schools and sub-schools, and clearly distinguishable styles and differences in superstructure—are Mēru or Mahāmēru. They interconnect earth and heaven, move from the outer to the inner, the gross to the subtle, the mundane to the sacred, the physical to the spiritual. It is a journey from multiplicity and complexity to oneness and unity.

The chapters in the *Encyclopaedia* unfold the many rainbow colours, almost like the *sañcāri bhāvas* (transitory states) in a grand medieval drama of Indian temple through the differences in schools and styles conditioned by dynasty and patronage. Material, forms, and techniques differ but, at the level of vision and essence, there is unity. As in the field of music and dance, where there are distinctive *saṁpradāyas* and *gharānās*, and the *rāgas* and compositional pattern are diverse, so also in the medieval temples: but the ultimate relish of *rasa*, a state of wonder *(adbhuta)* they evoke, is identical. Evoking the experience of being elevated to a higher level of consciousness through the monument and the ritual is the final goal. The temple structure itself, like a grand Indian musical composition, adopts a basic grid like an octave with its ascending and descending notes (its *sthāyi*, *antarā*, *pallavī*, *anupallavī*, and *caraṇam*) and then enlarges the built structure vertically and horizontally through repetitive motifs to create the effect of a single cascade or mood.

For the researcher and the scholar it is also an essential prerequisite to understand the 'what' and the 'how' before asking the 'why'. The volumes lay bare the structure, design, and the nuances of differentiation. Here is a mine of information and knowledge assiduously compiled by the senior scholars Krishna Deva, M.A. Dhaky, and Michael Meister. As a reference work this Volume along with others will serve, metaphorically speaking, the mountains of encyclopaedic knowledge which must be traversed before reaching the pinnacle of experience. I would like to record my, and of others like me, admiration for this diligent scholarship. I would again like to congratulate Dr. (Prof.) Frederick Asher, President of the American Institute of Indian Studies (AIIS) and its Vice-President Dr. Pradeep Mehendiratta for their direction and guidance, and to Prof. M.A. Dhaky for his exemplary scholarship and deftness as editor.

I am happy that Indira Gandhi National Centre for the Arts (IGNCA) could join the AIIS as a co-publisher in bringing out this volume. Through our combined efforts as co-publishers (and otherwise), I hope Indian art history will slowly but surely take a new turn of eschewing the 'either or' approach, and, instead, embrace both.

New Delhi, September 1997

Kapila Vatsyayan

Preface

Some twenty years ago, a skeptical officer at the agency that has provided by far more financial support for the Amercian Institute of Indian Studies' Center for Art and Archaeology than any other agency, pronounced with certainty that not a single volume of the *Encyclopaedia of Indian Temple Architecture* ever would be published. At the time, he may have had reason for doubt. But, with this volume, the project is very nearly complete. Just two more volumes and perhaps the most invaluable resource of all, the glossary volumes, remain, and they soon will be ready for press as well.

What has happened during these twenty years to change the outlook for a resource that is now widely acclaimed in many countries? Several things, mostly a series of highly effective partnerships. First, the Center became part of the Amercian Institute of Indian Studies, where the administrative work could be shared with an extraordinarily capable and experienced new set of colleagues under the direction of Pradeep Mehendiratta, the Institute's Director-General. This left scholars to deal with scholarship. Second, the scholars themselves gave untold hours—no, even years—to the project. At the head of the list, we need to acknowledge M.A. Dhaky, who has devoted what must be described as a lifetime to the *Encyclopaedia,* all the while maintaining his personal scholarship, to say nothing of friendships around the world. Michael Meister provided a close editor's hand, substantial original writing, and a wise voice in shaping Pramod Chandra's original vision. Many others, too, have participated in this project. The numbers go well beyond the scholars responsible for each chapter. Four in particular merit special mention· V.K. Venkatavaradhan, whose devotion to the project has insured letter-perfect text, and three draftsmen—S. Dorai, S. Pandian, and N. Ravi who have set the standard for architectural drawing in India: And Dharmapal Nanda's complementary share at the same level of excellence on the score of photography.

Two other partnerships need acknowledgment. Following publication of the first volume, the doomsayers were proved wrong, and the Smithsonian Institution became a major sustainer of the project. Without their financial support, the project would have failed long ago. We remember fondly the late Kennedy Schmertz, whose initial support provided the much-needed expression of confidence. Gretchen Gayle Ellsworth followed him with similar support for the project. And finally we recognize with gratitude Francine Berkowitz's support for the Center for Art and Archaeology and its leading project, this *Encyclopaedia*. Rarely has there been a representative of a funding agency who as often appears to represent the Institute as the agency that actually employs her. Finally, the Indira Gandhi National Centre

for the Arts has provided generous support for the publication of several of these volumes. We acknowledge with gratitude Kapila Vatsyayan's confidence in the Institute and this project.

Catherine B. Asher, Chairperson
AIIS' Committee on Art and Archaeology

Frederick M. Asher, President
AIIS

Introduction

The Part 3 in the sequence takes further the publication programme for the Volume II of the *Encyclopaedia of Indian Temple Architecture* series of this Institute and in size is comparable to the preceding two parts. The buildings discussed here were founded in the tenth century, a period which represents the beginning of the medieval architectural styles in north India (and in parts of Pakistan), that came on the scene before the advent of the High Medieval which began from the 11th century. The building activity in the tenth century was underway in the domains of several different regional and imperial dynasties. Buildings, in a few cases, were erected by the rulers themselves, some by their vassals, provincial governors, wealthy and powerful generals, and other officers such as those on ministerial posts, also treasury officers, next the opulent merchants, and, no less, a few were founded by the heads of different religious sects, particularly the Śaivaite pontiffs and Jaina abbots.

The scheme of this Part follows the same pattern as of the earlier parts, the details tabulated hereunder:

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IV. *Nāgara Styles of Separate Lineage, c.* early eighth-late ninth century A.D.

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Vol. II, Part 5, the last in sequence, will contain an annotated and illustrated glossary of architectural terms, broadly covering the period from the beginning (c. 3rd-2nd cent. B.C.) to the late Medieval period (c. 14th-early 16th cent. A.D.): the reference glossary, provided in the sequel here, as in fact in each part, is intended to be an aid in brief by way of quick reference for the readers.

The present Part contains 21 chapters, sequentially continued from 45 to 65, numbered after those of Part 2; and, a supplementum has been added to chapter 62. The contributors are Krishna Deva (8 chapters), Michael Meister (1 chapter), and the Editor of the present Part (13 chapters together with the aforenoted supplementum.)

The Sanskrit terms used here have been extracted from the various medieval *vāstu*-works of central and western India as well as Orissa and its bordering tracts in eastern India. This Part has 207 drawings and 20 site-maps in the first (text) bind, and 913 black-and-white illustrations in the second bind.

The history of this Project has not been touched upon in any of the previous parts; hence is briefly outlined here. A personal project which was destined to be a seed for this Project, was initiated late in the year 1966 at the American Academy of Benares, Varanasi (after 1970, American Institute of Indian Studies), with a modest title and limited scope, as *The Dictionary of Indian Architectural Terms*. Its tentative scheme I then had worked out for approval and had discussed with Dr. Pramod Chandra, the initiator and the first Director of the American Academy of Benares. (Dr. Chandra had already explored the idea with the Indian Advisory Committee of the American Academy of Benares whose members had fully supported it.) In the following year, after my discussions with K.R. Srinivasan in Madras (Chennai) and Krishna Deva in Delhi, its scope was enlarged and the Project then was promoted as the *Encyclopaedia of Indian Temple Architecture* with essay volumes discussing regional and period styles where the appropriate technical terms extracted from the relevant *vāstu*-texts in Sanskrit were envisaged to be employed in the descriptions of the buildings, reflecting as they supposedly do the perception and language of the ancient/medieval architects and sculptors involved in their construction. The annotated and illustrated glossary of terms was envisaged to follow the essay Parts.

While promoting this modified and enlarged version of the Project, Prof. Chandra enlisted the support of the Smithsonian Institution in the U.S., as also of the academics connected there with the studies in the field of Indian art and architecture. The schema of the volumes then contemplated and next rigorously followed was based on three co-ordinates—region's political/historical background, socio-religious context, and the temporal bracket involved, in short within the perspective of space-time-cultural continuum. The classificatory organization of styles thus resulted is somewhat analogous to that involving phyla, genera, and species in biology which are set within the broad geographic areas and geological times. Likewise, in this instance, the architectural styles here are viewed in a continuous process of formal and stylistic evolution as they perceptibly reveal. The scheme was sufficiently flexible to accommodate new entries of the fresh stylistic groups and it can, wherever and whenever felt necessary, be modified when fresh discoveries/researches in certain regions and temporal areas so demanded or warranted. (In point of fact, the schema of each Part had been more than once revised, enlarged, and remodelled in response to the exigencies of new archaeological findings including the fresh epigraphical discoveries necessitating the modification of history and the chronology of events as well as of buildings etc., etc.) Based on the premises of the strongly marked stylistic differences, the series of publication was next designed to have two volumes, Volume I to cover the South Indian buildings and Volume II to discuss those of North India.

As in the life of an individual, so in the history of an institution, visitations of ups and downs were inevitable; the Project, as a result, sometimes received serious jolts, temporary stagnation, and even at times was threatened to be totally abandoned. However, the Varanasi Center, and along with it the Project, thanks to the efforts of the past Presidents, particularly Prof. Edward Dimock Jr., and the Vice-President of AIIS and the Director-General of its Indian operations in Delhi, Dr. Pradeep Mehendiratta, has survived and for the past two decades has been progressing at a fairly consistent pace; its productions—despite a few hostile, partisan, venomous, and motivated reviews (as against a bulk of appreciative ones) they received—have been welcomed. In point

of fact, the wide use made of the volumes by several researchers in the field the world over, bears testimony to their usefulness and hence the validity of the Project. (The earlier Parts of the volumes are now largely out of stock.)

Strong reservations on the usage of Sanskrit terms had been voiced in some quarters for describing the buildings in the first Parts when they became available in print. However, we have parallels for the usage of the characteristic terminology of a given land in other fields, for instance the employment of the Arabic and Persian terms for Islamic architecture, Greek and Latin jargon for the Hellenic and Roman architecture, French, German, and Spanish terms in the domain of Romanesque and Gothic architecture, Chinese terms in understanding the Chinese paintings and philosophy: And, in India too, in the realms of Indian philosophy, literature, and Indology in general, several Sanskrit (and Pali-Prakrit) terms are used. Why, then, the opposition in the field of Indian temple architecture? Though there is some reason for such resistence in regard to the *EITA* volumes, this was due more to the excessive use by a few contributors not only of the genuine Sanskrit terms but also of Sanskrit words for which common English words were readily available. For instance pillar or column (and not 'stambha'), doorsill (and not 'udumbara') etc., should have been used in lieu of the Sanskrit words/terms shown here in parenthesis. (In India, of course, such Sanskrit words are widely known and readily understood.) Keeping the aforenoted criticism in view, I have, for this volume, as far as was possible within the intentions of the contributing scholars, converted such terms into their equivalent English words. But the total negation of the usage of Sanskrit terms is uncalled for, because, for many architectural details, the only terms available are in Sanskrit. Some of these in origin denote their functional/locational aspects, some are metaphorical and hint to their remoter origins as well as meanings inherent in the formal shapes implied, and the associated decorative details in the total cultural context of ancient and medieval India.

As I glance through the scholarly writings of the new generation in the U.S., U.K., and Germany, researchers like Thomas E. Donaldson, Michael D. Rabe, Phillip B. Wagoner, Walter Smith, Adam Hardy, Falk Reitz (besides my friend of long standing Michael Meister), there is encountered a sizeable sprinkling of Sanskrit terms. These scholars have mastered the Sanskrit jargon to an appreciable degree. Of course, discretion has to be maintained on not unduly mixing up the jargon specific to the ancient and medieval periods, or of northern and southern India; and even in north India that of the eastern provinces and of the rest of the northern regions. (Earlier writers on Indian temple architecture have introduced confusions and hence erred exactly on this score.) Also to be avoided, as far as possible, is the usage of terms of the modern Middle Indo-Aryan or Dravidian languages—Oriyā, Gujarātī/Rājasthānī, Tamiḻ—for it is advisable strictly to employ the Sanskrit terms alone for the national as well as international usage. But these are the problems which will be tackled and discussed at some length in Part 5 of each Volume.

The present Part deals with the dawn of the medieval architecture whose onset took place precisely at the beginning of the tenth century. Medievalism in north India simultaneously manifested itself in all regions and in almost all fields of cultural expressions—literature in its manifold modes, elaborate ritualistic forms of worship, costumes and ornaments, music and dance, and above all art and architecture, converging as they all did to the same ideals, and exhibited identical inward spirit and external unity in formal appearance. Architecture, by an assured, as though pre-determined, course of evolution, by then had left behind the relative simplicity, undue massiveness, ponderousness of appearance met with in the earlier ages.

The medieval era ushered in the first definite stage of creating fully organic, highly integrated, and convincingly articulate appearance of a "temple" as it will look, or should look, as Gothic era contemporaneously was to do in the medieval Europe for the "church".

The temple's lower structure and superstructure, their highly organized, stratified, and moulded surfaces in vertical rise, and their structural spread along the horizontal plane for the first time attained a well-balanced, logical, wholesome and handsomely manifest, and truly architectonic image. The figural presence and decorative art of the temples (both on the *prāsāda* and the adjoined hall) now blended harmoniously with the moulded surfaces, so much so that they cannot be separated from the total rhythm of form and features. The supple torsos, the elegant body bends, the nicely formed faces, and the fine jewellary of the associated divine and semi-divine figures, and no less the humans, wherever appearing, were depicted as engaged in the manifold activities of life including worship as well as love: They added worldly colour together with otherworldly intentions. And their specific placement on the exterior of the temple-body clarified their functions as well as the iconological import of their association even when they were progressively losing the contemplative and serene looks of the classical, post-classical, and even pre-medieval times. For the first time the *prāsāda* looked as Puruṣa, embodiment of Eternal Man, as well as the configuration of the total Cosmos, a perfected concrete symbol of the total existence.

Some of the greatest masterpieces of temple architecture, a few among these also possessing pretension of scale, were created in this age. True, there was still not that outburst of prolific building activity, as it will be from the beginning of the 11th century onwards till the early phase of late Medieval centuries, in the latter times it particularly happened in western India. However, much of this period's material contribution has been destroyed by the ravages of time as well as the vagaries of man. And yet, selecting from the surviving buildings, we may mention, in passing, the Lakṣmaṇa and Viśvanātha temples in Khajurāho, the ruined temples at Koṭāi and Kerākōṭ in Kaccha, and the Muktēśvara and Gaurī temples at Bhuvanēśvara as representing the finest gems of this early phase of medieval architecture. There will, in the next phase, be built grander edifices, notable for their more evolved form and hence even more cogent appearance. But, qualitatively, the level of excellence of form and décor and their happiest marriage visibly manifest and joyously celebrated here, in the tenth century, was not to be duplicated afterwards.

Acknowledgments

As was the case with all earlier parts in this series, unreserved help from several institutions and many individuals has been instrumental in the materialization of the present Part. This Institute has to thank first the Archaeological Survey of India and its former Director-General Shri M.C. Joshi as also the State Departments of Archaeology and Museums, particularly in Gujarat, Rajasthan, Uttar Pradesh, Madhya Pradesh, and Orissa and their respective Directors. At the Institute's level, massive and continued support of Prof. Dr. Joseph Elder—the former President of AIIS—and Prof. Dr. Frederick M. Asher, the present President, as also of Dr. (Mrs.) Catherine B. Asher (the Chairperson of the Committee for Art and Archaeology for Varanasi Center), and, as always, the solid and continual help at the administrative level from Dr. Pradeep Mehendiratta, Director-General and Vice-President of AIIS, New Delhi, must specially be noted. The Indian Advisory Committee as well as the Bi-National Committee for the Varanasi Center (as also for the Center for Ethnomusicology, New Delhi) as they did for all previous Parts, lent their unqualified support at all stages of the progress of work on

the present Part as well. And on behalf of AIIS, I thank Shri Krishna Deva and Prof. Michael W. Meister for the learned chapters they contributed.

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As the end-note, I feel pleasure in joining with Prof. Dr. Frederick M. Asher and Dr. (Mrs.) Catherine B. Asher to express our profound gratitude to Dr. (Smt.) Kapila Vatsyayan, Academic Director of the Indira Gandhi National Centre for the Arts, New Delhi, for not only supporting the publication of this Part (as was the case with Vol. I, Part 3) but also for writing out a Foreword. I am likewise beholden to Prof. Frederick M. Asher and Dr. (Mrs.) Catherine B. Asher for conjointly writing out the Preface for this Part as they did for Part 3 of Volume I.

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Varanasi, April 1997

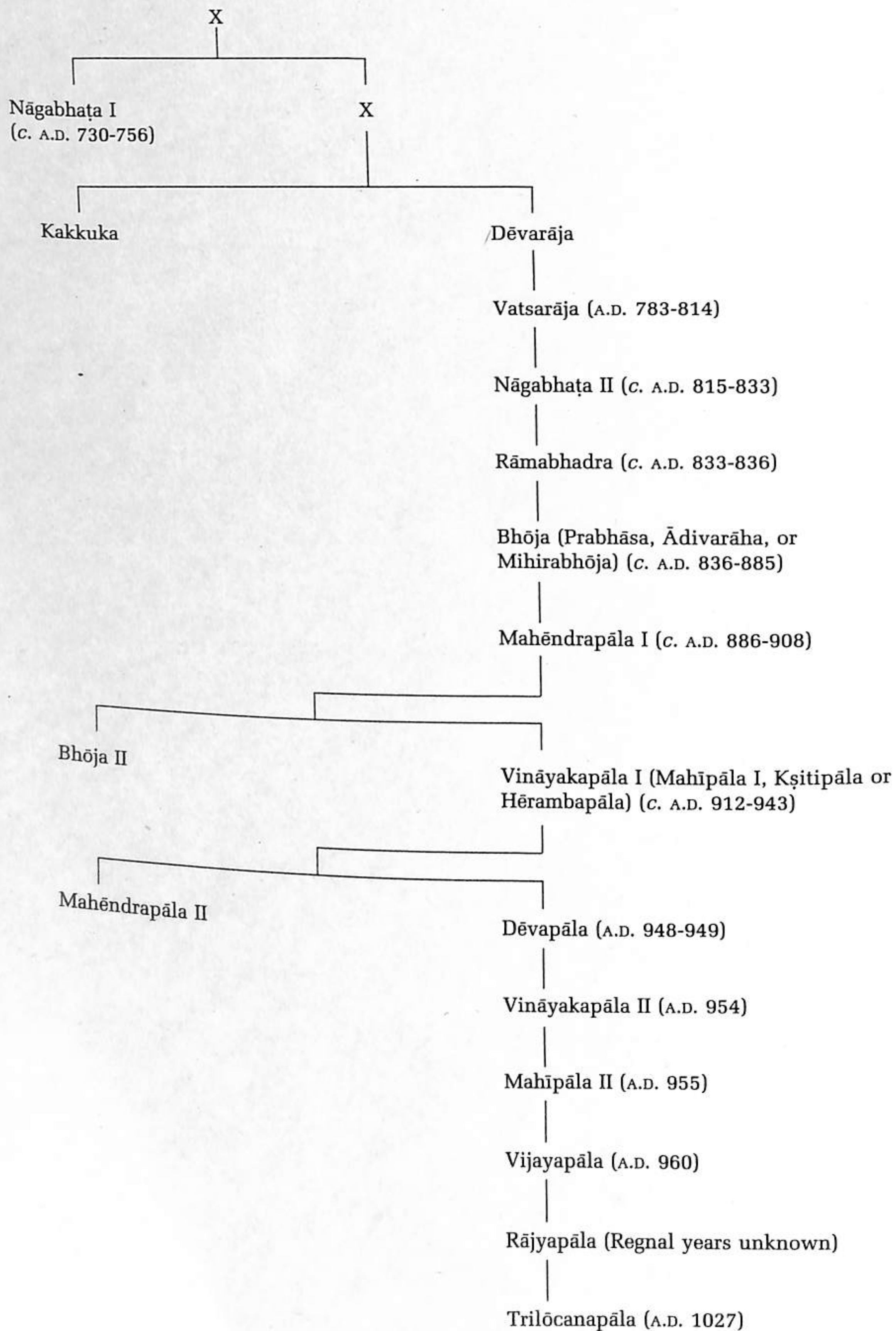
M. A. Dhaky

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Genealogical Table: *Pratīhāras of Kanauj*



CHAPTER 45 V.A.1.a.

Beginnings of Medieval Idiom: Daśārṇadēśa style, phase 3, *c*. A.D. 900-1000

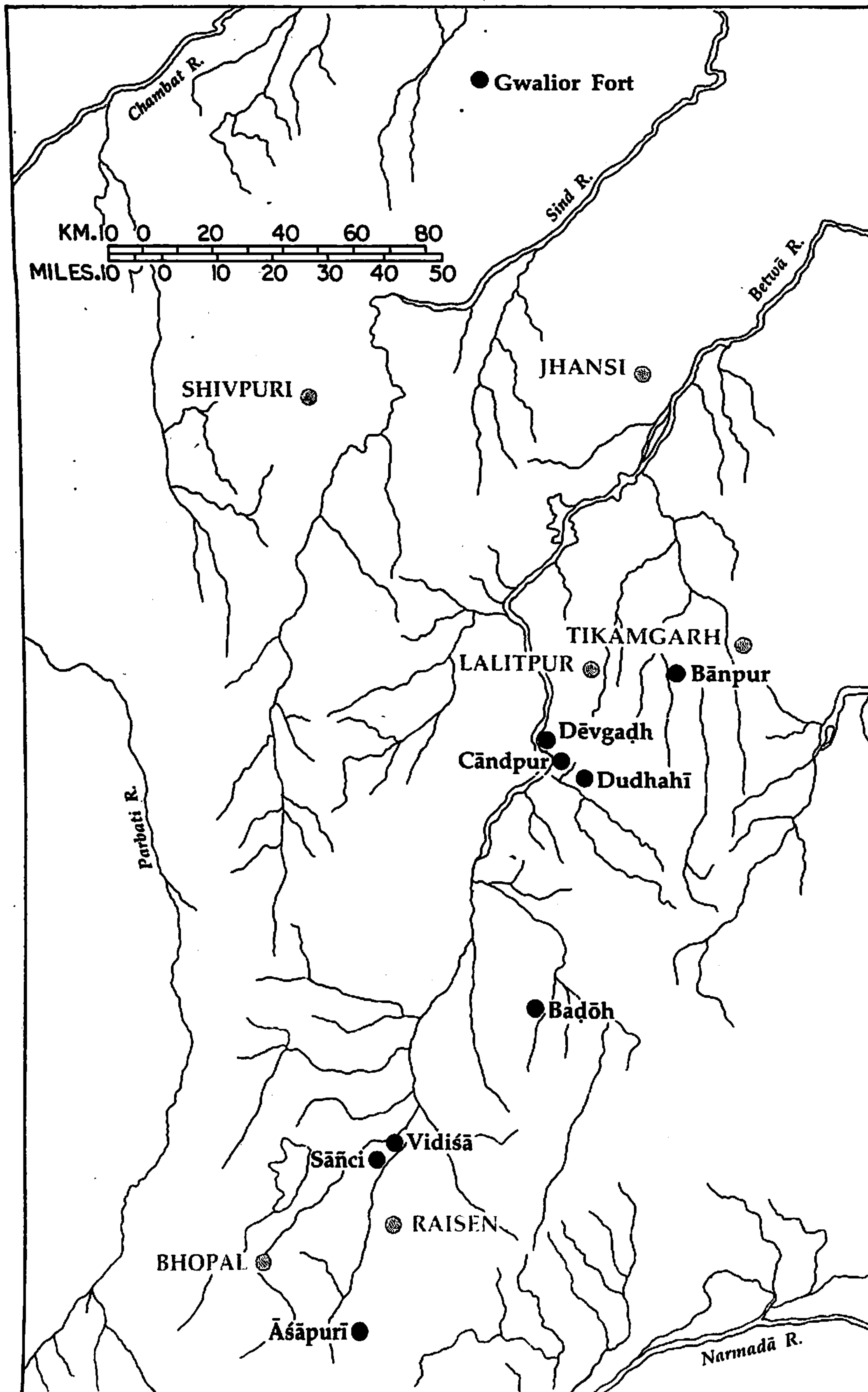
Later Pratīhāras of Kanauj

Historical background

The successor of the great Mihirabhōja was Mahēndrapāla I who, in turn was succeeded by Bhōja II who had a short reign and was followed by his stepbrother Mahīpāla in *c*. 912. Mahīpāla I, who had the aliases Kṣitipāla, Vināyakapāla, and Hērambapāla, was the last great ruler of the Pratīhāra line of Kānyakubja. His power, riches, and armed strength had been praised by Al Masūdi of Baghdād who visited India in 915. The Sanskrit poet Rājaśēkhara, who graced the court of both Mahēndrapāla and Mahīpāla, credits the latter with the conquest of the "Muralas, Mēkalas, Kaliṅgas, Kēralas, Kulūtas, Kuntalas and Ramaṭhas", covering almost the whole of India. Though the claim of conquest south of the Narmadā is obviously a poetic exaggeration, there is no doubt that Mahīpāla had retained intact the vast north Indian dominions inherited by him. But once again the Rāṣṭrakūṭas mounted their attacks and under Indra III threatened the safety of the Pratīhāra empire who sacked Kanauj between 915 and 918. Mahīpāla could regain the throne with considerable difficulty and only with the aid of his valiant Candēlla feudatory Harṣa who by then had grown stronger than the suzerain. Towards the close of Mahīpāla's reign, around 940, even Kālañjara and Citrakūṭa were invested and occupied by the Rāṣṭrakūṭas. The Pratīhāras did not recover from these shocks and their empire progressively disintegrated as their feudatories asserted independence and the ruling central Indian princedoms, of the Candēllas, the Cēdis, and the Paramāras, grew more and more powerful. Mahīpāla was followed by a quick succession of rulers who were too weak to withstand the mounting pressure from the Rāṣṭrakūṭas of the Deccan as well as their own feudatories, the Candēllas. The first Candēlla ruler to realize the hollowness of the suzerain power was Harṣa; however, even after rescuing Mahīpāla from the debacle caused by Rāṣṭrakūṭa Indra III between 915 and 918, he was content to maintain the imperial fiction of Kanauj but his powerful successors Yaśovarmā (*c*. 925-950) and Dhaṅga (*c*. 950-1002) boldly discarded the Pratīhāra tutelage and asserted their own authority. The last blow was dealt by the successive invasions of Maḥmūd of Ghazna and the events connected therewith during the first quarter of the 11th century. This period is not notable for achievements in cultural fields. However, the Jaina pontiff Sōmadēva sūri of Gauḍa Saṅgha graced the court of Mahēndrapāla II as well as Mahīpāla II and wrote his famous *Nītivākyāmṛta*, a work on polity.

Architectural features

Daśārṇa formed a political as well as stylistic domain of the Pratīhāra empire during the tenth century. Its extensive tracts, however, impinged on the stylistic territories of



Daśārṇadēśa (Madhya Pradesh), Later Pratīhāras of Kanauj, temple sites.

the Kacchapaghāta in the north, the Candēlla in the east, and the Cēdi in the southeast. These other styles mutually interacted in the adjacent lands of the Daśārṇa and produced an amalgam which had a common denominator based on the Pratīhāra period art but often also showed some disparate elements deriving from the upcoming regional idioms. The surviving buildings with such features in Daśārṇa are fragmentary and are mainly situated in the valley of the Bētvā (ancient Vetrāvatī), grouped as they were around (1) Dēvgaḍh, (2) Vidiśā, and (3) Bhōjpur.

Among these sites, Bānpur has a fairly well-preserved temple of exceptional plan and design. Datable to the early tenth century, it is a Jaina Sarvatōbhadra temple enshrining Sahasrakūṭa, with four triśākha door-openings, each preceded by a mukhacatuṣkī. While the temple has a tall Latina śikhara of not less than seven bhūmis, it is only dvi-aṅga with the proliferation of bhadras and karṇas with niched sculptures crowned with tall udgamas, reminiscent of the ninth century Pratīhāra temples. While Dēvgaḍh preserves only a doorway dated 994 fitted to the garbhagṛha of the Jaina temple 12, Cāndpur has yielded half a dozen door-jambs and lintels, besides pilasters, as survivals of tenth century Śaiva and Vaiṣṇava temples. The neighbouring site of Dudhahī once had a Tripuruṣa-prāsāda, now called Choṭī Suraṅga and dedicated to the Brahminical Trinity, which is assignable towards the close of the tenth century. According to an epigraph, it was constructed by prince Dēvalabdhi, grandson of the Candēlla king Yaśōvarmā. This temple has a remarkable layout and design, with its three shrines once having śikharas, now lost, and a common maṇḍapa and mukhamaṇḍapa enclosed by vēdī-kakṣāsana-balustrades. Each shrine had a saptaśākha doorway while the maṇḍapa had four tall central pillars supporting a Nābhicchanda vitāna of the Kṣipta variety, bearing partial affinity to the contemporary Candēlla architecture, which is not unexpected. In fact, the temple presents a peculiar amalgam of the regional style combined with Candēlla and Cēdi architectural features.

The Buddhist site of Sāñcī, adjoining Vidiśā, has an early tenth century temple of sāndhāra plan which, though dedicated to Buddhist worship, employs mithunas, often erotic as in the Brahminical and also in some Jaina shrines of that period.

The prolific site of Baḍōh, which is not far from Vidiśā, has a few tenth-century temples of modest plan and design. While Vidiśā has some modestly carved octagonal as well as Bhadraka pillars reused in the Bījā Maṇḍal temple converted into a mosque, the fort at Gwalior which is situated further north, has preserved some highly ornate Bhadraka pillars with elegant roll-brackets as remnants of the tenth century temple art.

The site of Āśāpurī, near Bhōjpur which is close to the source of the Bētvā, has scattered remains of Śaiva, Vaiṣṇava, and Jaina temples in the regional style which show an impact of Cēdi art on its sculptures.

Bānpur, Jaina temple (Figs. 1, 2; Plates 1-9)

Bānpur, situated 20 miles east of Lalitpur, has a stately Jaina temple (Plate 1) enshrining an impressive Sahasrakūṭa. The temple consists on plan (Fig. 2) of a square garbhagṛha of Sarvatōbhadra type with four door-openings at its cardinals, each preceded by a mukhacatuṣkī (Plate 3). The garbhagṛha is dvi-aṅga with the proliferations of bhadra and karṇa, the former occupied by the doorway and the latter by the kaṭi with the normal constituents of vēdībandha (Fig. 1) and jaṅghā. The temple stands on a low jagatī and rises direct from a vēdībandha (Plate 2). The karṇas of the jaṅghā bear handsome figures of Dikpālas (Plates 4, 5), each standing under a khuracchādyakī, canopied by a tall udgama of the early Pratīhāra vintage.

The jaṅghā is terminated by a tōraṇa surmounted by varaṇḍikā comprising a kapōtapālī, a chādyakī, next tulā-terminals carved with floral design, and finally a

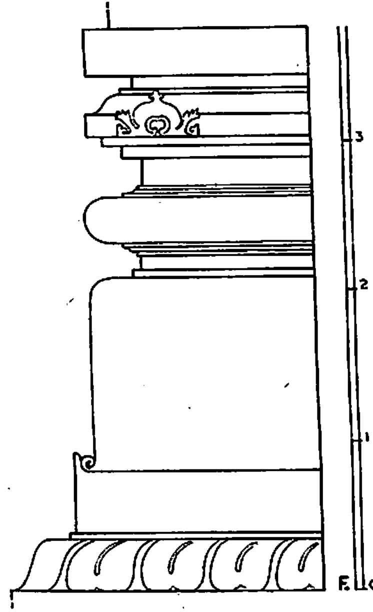


Fig. 1. Bānpur. Jaina temple, vēdībandha.

kapōtapālī moulding. The tri-aṅga śikhara rising above the varaṇḍikā is of the Latina type, ornamented with gavākṣa-jāla. The original śikhara should have had seven or more bhūmis of which only four are now extant, the part above being arbitrarily restored in later times.

The mukhacatuṣkī has a pair each of Ghaṭapallava pillars and pilasters, each of which is based on a moulded kumbhaka which rises above a padmapīṭha. While the pilasters are of the Bhadraka type, carved with a vertical relief of vallī issuing from a grāsamukha on each facet and Indra and Upēndra on the lower part of the frontal facet (Plate 7), the pillars have an octagonal shaft adorned on each cardinal with a long chain-and-bell suspended from a grāsamukha. All of them have plain bharaṇa-echinus that carry brackets bearing curved profile. Each doorway (Plate 6) has three śākhās, the first left plain but fringed with an abstract serpentine body terminating in an adoring nāga bust, the second embellished with vallī and the third with stambhaśākhā of Rucaka order. While the pēdyās are adorned with the river-goddesses, the lintel bears a large seated Jina as lalāṭabimba flanked on each side by an elephant and a yakṣī, surmounted by an architrave having a seated Jina flanked by either Nava-Grahas or vidyādhara-mithunas. The udumbara shows mandāraka flanked on each side by an udadhikumāra and a gajākrānta-siṁha.

While the roofs of the mukhacatuṣkīs are lately rebuilt, their crowning śukanāsas are original (Plate 8). Each śukanāsa rises above three prominent rathikās, harbouring a seated Jina flanked by attendants, and crowned with a series of śūrasēnakas. The garbhagṛha enshrines a magnificent multi-storeyed Sahasrakūṭa (Plate 9).

This temple, with an exceptional plan and design, is later than, but not far removed in sculptural and architectural style from the Mālādēvī temple at Gyāraspur and is assignable to early tenth century.

Sāñcī, Temple 45 (Plates 10-15)

This Buddhist temple (Plate 10), situated on the elevated eastern terrace of the Sāñcī hill, is one of the latest structures to be built at the site over the ruins of an earlier

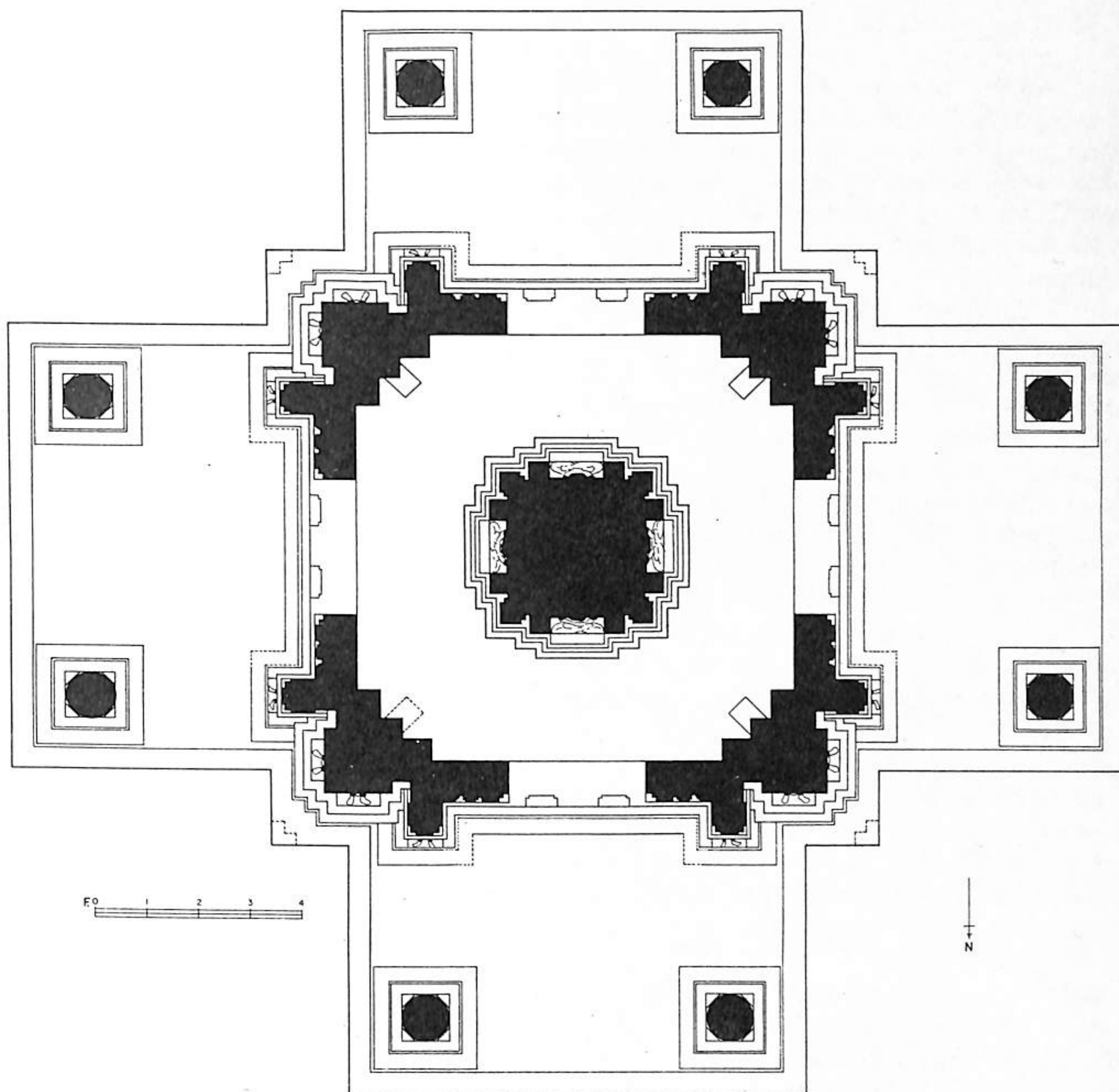


Fig. 2. Bānpur. Jaina temple, plan.

temple dating from *c.* ninth century. The earlier temple formed part of a quadrangular monastery which also had three stūpas in its courtyard. Over the charred remains of an earlier temple, the present one was built in the early tenth century by raising the level of the plinth, and of the courtyard with the enclosing corridor and the monastic cells. The later temple continued to form a part of the monastic complex and, like the earlier one, was sited in the middle of its eastern wing facing the entrance.

The temple has a sāndhāra plan and consists of a tṛi-aṅga garbhagṛha with a narrow ambulatory, a short kapilī and a maṇḍapa, the last survived only by its plinth. The base consists of a plain bhiṭṭa and a padma-pīṭha surmounted by a vēdībandha consisting of the mouldings khura, kumbha, kalaśa, kapōtapālī, and vasantapaṭṭikā (Plate 11). The kumbha moulding is faced by khattakas harbouring secular mithunas which are crowned with udgamas reaching the level of the vasantapaṭṭikā. The jaṅghā is plain but for the niches in the bhadras of the garbhagṛha, those on the east and south sheltering

images of Buddha and a form of Lōkēśvara with peacock mount. The ambulatory walls are also plain except for the two screens in the outer east wall. The garbhagṛha-doorway has five śākhās, carved with vallī, a row of gajākrānta-siṁhas, a secular group of three figures (one male with two females or *vice versa*), next the stambhaśākhā, and lastly a broad band of swirling vallī (Plate 12). The pēdyās bear river-goddesses flanked by a female devotee while the udumbara (Plate 13) is adorned with a fine mandāraka of lotus stalks flanked on each side by ardha-grāsamukha, a stylised sejant lion, and a seated figure of Śaṅkhanidhi or Padmanidhi. The garbhagṛha ceiling consists of two diminishing squares, the soffit carved with a lotus relief and the sides with a file of ardhapadmas enclosed in garland loops. The corner-pilasters of the garbhagṛha (Plate 15) and those of the antarāla as well as the enshrined image of Buddha seated in bhūmisparśamudrā are probably taken from the earlier temple of *c.* ninth century.

The garbhagṛha was roofed by a Latina śikhara of which only a part of the hearting comprising a hollow chamber has remained, now divested of the face-stones. Some loose face-stone pieces showing the jāla made of gavākṣas and of bhūmi-āmalakas have, however, been recovered, while a loose āmalaka and ghaṭa found at the site might pertain to the crown of its śikhara.

The cells immediately on the north and south flanks of the temple were used as dēvakulikā-subshrines which is indicated by their tri-śākha doorways, respectively carved with vallī, rūpaśākhā showing groups of three figures (often erotic), and swirling vallī and with the river-goddesses on the pēdyās (Plate 14).

The carved ornaments (e.g. the large ardha-grāsamukha on the main doorway) and the figures on this temple register some advance over the earlier Pratīhāra art-conventions as seen on the Mālādēvī temple at Gyāraspur. The temple is thus assignable to *c.* early tenth century and since amorous figures, besides those of Gaṅgā and Yamunā are employed on a palpably Buddhist monument, the temple presents an important illustration of the non-sectarian nature of art motifs.

Vidiśā, Pillars in Bījā Maṇḍal mosque (Plates 16, 17)

Though the Bījā Maṇḍal was a grand late 11th century temple built by the Paramāra king Naravarmā (*c.* A.D. 1094-1132), a mosque was built on its ruins incorporating the architectural pieces of earlier temples.

The cloister of the mosque uses a large number of pillars some of which seem to pertain to ruined temples of *c.* early tenth century. Two such pillars with Ghaṭapallava at the square base and capital and a plain fluted octagonal shaft surmounted by bands of grāsakiṅkiṇikā and zones of vallī or grāsamukhas are illustrated here (Plates 16, 17). As these pillars bear close affinities to those from Temple 45 at Sāñcī they seem to have been taken from the ruined local temples of *c.* early tenth century.

Baḍōh, Daśāvatāra group, temple 7 (Plates 18-20)

This is a small roofless east-facing temple with dvi-aṅga garbhagṛha preceded by a short kapilī (Plate 18). Built of a few stone slabs, it stands on a simple vēdībandha and has niched figures on the bhadras and the karṇas of the jaṅghā. Thus the south bhadra harbours Gaṇēśa and the karṇas Agni and probably Yama. The varaṇḍikā's rūpakaṇṭha between a pair of kapōtapālīs is relieved with vyāla-heads.

The garbhagṛha-doorway (Plate 19) has three śākhās, showing the carving of maṇipaṭṭī, mithunas, and swirling vallī. The lintel bears Sūrya on the lalāṭa and Śiva and probably Viṣṇu at the terminals, besides the usual Nava-Grahas and the Mātṛkās. The pēdyās show the river-goddesses and pratihāras while the udumbara-

threshold bears the usual mandāraka flanked on each side by an udadhikumāra and a gajākrānta-siṁha.

The temple is assignable to *c.* 950. Of the remaining shrines of the Daśāvatāra group, Temple 1 is a roofless dvi-aṅga shrine of *c.* ninth century. Temple 2 preserves only the vēdībandha, while temples 4, 5, and 6 have crumbled, leaving behind only doorways.

All doorways possess five śākhās and bear Garuḍanārāyaṇa as lalāṭabimba and figures of the river-goddesses flanked by Vaiṣṇava pratihāras on the pēdyās. The dvāraśākhās of Temple 4 have jambs that show nāgapāśa, mithuna-, stambha-, vallī-, and ratna, and its udumbara has an udadhikumāra and a gajākrānta-siṁha on either side of the mandāraka. The dvāraśākhās of Temple 5 (Plate 20) are embellished with vallī, vyālas, mithunas, vyālas, and a broad band of swirling vallī, while its udumbara shows an udadhikumāra with consort (rare occurrence) and a gajākrānta-siṁha on both flanks of the mandāraka. Judging from the style of the doorways, Temples 4 and 5 are also assignable to *c.* mid tenth century.

The doorway of Temple 6, however, is more complex as well as advanced in style. This too has five śākhās carved with vallī, apsarases, various forms of standing Viṣṇu on the rūpaśākhā, apsarases, and padmadala, while its udumbara shows friezes of dancers and musicians in the multiple offsets flanking the usual type of mandāraka. The stylised modelling of the figures, the presence of various forms of Viṣṇu on the rūpaśākhā and the complex form of the udumbara would indicate a date towards the close of the tenth century.

Dēvgaḍh, Doorway of Jaina temple 12 (Plates 21-23)

Jaina temple 12, an early Pratīhāra building, has already been noticed in an earlier chapter (*EITA*, II, 2, Chapter 25). Two later doorways have been fitted to the building, one dated A.D. 994 to its garbhagṛha, and the other dated A.D. 1076 to its ambulatory.

The elegantly carved doorway fitted to the garbhagṛha has five śākhās namely ratna-, rūpa (apsarases and mithunas)-, the other displaying apsarases, rampant vyālas, and vallī (Plate 21). The lintel (Plate 23) is carved with four friezes and the caturviṁśati Jinas of which prominent are Ādinātha and Ajitanātha figured as upper and lower lalāṭabimbas. The terminal ends show three Jaina Śāsanadēvīs of which Cakrēśvarī, and a fourth figure, of Sarasvatī, can be identified. While the lowest frieze displays vidyādhara-mithunas and the second the Nava-Grahas, the top frieze shows the series of 16 dreams seen by Jina's mother at conception. The udumbara has the usual mandāraka flanked on each side by a group of dancers and musicians, a gajākrānta-siṁha, and a seated Śāsanadēvī (Plate 22).

Dudhahī, Choṭī Suraṅga (Plates 24-31)

Dudhahī, situated 20 miles southeast of Dēvgaḍh in District Lalitpur, has prolific remains of temples and sculptures, of which Barī Suraṅga and Choṭī Suraṅga are most prominent. The Choṭī Suraṅga is a ruined Tripuruṣa-prāsāda with central place accorded to Śiva. The temple consists of three tri-aṅga shrines, each preceded by kapilī, with a common maṇḍapa and an axially interlinked mukhamaṇḍapa approached by a flight of steps from the east (Plate 24). The shrine of Śiva faces the entrance on the east; those of Brahmā and Viṣṇu stand at the south and the north flanks of the maṇḍapa.

The mukhamaṇḍapa (Plate 25), partly enclosed by the kakṣāsana-balustrade, has three pairs of Bhadraka pillars bisected by the āsanapaṭṭa. The maṇḍapa has a raised nave supported on four tall Miśraka pillars and probably had sloping aisles

as indicated by three shorter Bhadraka pillars (of the same form and dimensions as those of the mukhamaṇḍapa and likewise resting on āsanapaṭṭas) at each of the four corners.

The temple stands on a fairly tall as well as ornate pīṭha terminating with a developed set of jāḍyakumbha, karṇaka, and grāsapaṭṭī which run all along. The pīṭha is faced with handsome khattakas harbouring images and is surmounted by the usual mouldings of the mattavāraṇa complex, namely rājasēna, vēdikā, and āsanapaṭṭa. The other parts of the temple-façades have the usùal vēdībandha mouldings above the pīṭha.

The Bhadraka pillars of the mukhamaṇḍapa and the maṇḍapa-karṇas are plain below but ornamented above with stencilled scrolls and carry ribbed capital resembling āmalakas and kumāra-brackets. The four Miśraka pillars of the maṇḍapa (Plate 26) stand on ornate kumbhakas and are carved at the base with four niched diamonds surmounted by udgamas at the cardinals and by śikharikās at the vikarṇas. Their shaft is 16-sided below and circular above, and the lower part is girdled with two rectilinear madhyabandhas carved with grāsapaṭṭī and stencilled tamālapattras (Plate 27). The brackets are embellished with kumāra figures at the cardinals and miscellaneous figures including nāgas and elephants at the vikarṇas. These pillars support beams, carved with chequers on the sides and lotuses on the soffit, surmounted by an architrave embellished with niched figures alternating with diamonds (Plate 29). The architraves carry a circular Nābhicchanda vitāna of the Kṣipta class.

The doorway of the central shrine dedicated to Śiva (Plate 30) has seven śākhās carved with stencilled vallī, vyālas, pramathas dancing and performing music, mithunas, pramathas, vyālas, and a broad band of swirling vallī. The lintel shows Naṭarāja on the lalāṭa and seated Brahmā and Viṣṇu at the terminals, besides friezes of the Nava-Grahas and the Mātṛkās. The pēdyās show the river-goddesses and pratihāras while the udumbara bears the usual type of mandāraka flanked on each side by a pair of udadhikumāras besides dancers and musicians.

The Brahmā shrine situated on the south has also preserved the doorway (Plate 31), though the garbhagṛha walls have crumbled. This doorway likewise is framed by seven śākhās, carved with stencilled vallī, apsarases, pramathas, circular stambhaśākhā with spirally disposed ornaments, and vyālas, and shows Brahmā on the lalāṭa with Gāyatrī and Sāvitrī, his two consorts, at the terminal ends. Its udumbara bears on each side of the mandāraka only one udadhikumāra, besides a dancer flanked by musicians, and a gajākrānta-siṁha flanked on each side by a female figure carrying kalaśa.

Of the Tripuruṣa-prāsāda, only one of the side shrines is partly preserved together with the hearting of its tall Latina śikhara, while the mukhamaṇḍapa and the maṇḍapa interior have survived in a mutilated but recognizable shape. One has thus to fall back on P.C. Mukherji's sketches to get an idea of its total plan and design. As the jaṅghā and śikhara of none of the three shrines are intact, it is difficult to ascertain the architectural features and stylistic affiliation of the temple. The surviving remains of its saptaśākha doorway and of the ornate architraves and the Nābhicchanda vitāna of the maṇḍapa resting on four tall central pillars, however, indicate that the architectural design had attained a maturity which was possible only towards the close of the tenth century.

Six inscriptions engraved in the temple record that it was built by prince Dēvalabdhi, son of Kṛṣṇapa and grandson of the Candēlla king Yaśōvarmā (Plate 28). As Yaśōvarmā is known to have died before 954 and as Kṛṣṇapa is recorded to be alive in 982, the temple seems to have been built by prince Dēvalabdhi before 1000.

Cāndpur, Temple remains (Plates 32-34)

Cāndpur, situated ten miles southeast of Dēvgaḍh in District Lalitpur, has about half a dozen 11th century Brahminical temples standing in various stages of preservation besides a ruined Jaina temple. Twin temples of the ninth century have also been recently cleared and noticed in an earlier chapter (*EITA*, II, 2, Chapter 25). There certainly were a few temples also of the tenth century but of these only loose images and architectural members are available, now preserved in the Rani Lakshmibai Palace Museum at Jhansi and other collections.

The Jhansi Museum has about half a dozen door-jambs of Vaiṣṇava and Śaiva shrines besides an exquisitely carved three-faced Rucaka pilaster bearing floral, geometrical, and figural decorations, typical of the tenth century art. The pilaster bears vertical friezes of maṇipaṭṭī and two types of vallī besides a figure of Kubēra on one face (Plate 32), and similar friezes combined with figures of Pārvatī and Sarasvatī on two other faces. One door-jamb has three śākhās (Plate 33) while others have the usual five śākhās, carved with the familiar designs of vallī, mithunas flanked by gaṇas, the vyālas, and the customary river-goddesses and pratihāras on the pēdyās. A lavishly ornate pair of Vaiṣṇava door-jambs bearing a fine vallī, a circular stambhaśākhā with spiral ornaments flanked by vertical strings of śaktidhara-malla-wrestlers and a lotus stalk with musicians and an elephant in its meanders in the five śākhās, and the river goddesses with Vaiṣṇava pratiharās at the pēdyā is likewise noteworthy (Plate 34).

Āśāpurī, Temple remains (Plates 35-42)

Āśāpurī, situated 21 miles southeast of Bhopal and three miles southeast of Bhōjpur, is a site with extensive ruins of temples, both Brahminical and Jaina, dating from the tenth to the 12th century.

Among the Brahminical temples, the tenth century Bhūtanātha is a large ruined complex with the main temple dedicated to Śiva and the subsidiary shrines probably to Viṣṇu, Sūrya, Gaṇēśa, and the goddesses. The ruins include a large Viṣṇu image (probably a mūlanāyaka), and images of Gaṇēśa, Kārttikēya, Brahmā, Mātṛkās, figures of the Dikpālas, a śukanāsa showing seated Sūrya in the gāḍha-cavity of the śūrasēnaka (Plate 35), a triśākha door-jamb (Plate 36) bearing mithuna and vallī ornaments flanked by a Bhadraka pilaster carved with ghaṭapallavas and a vertical frieze of vallī suspended from a grāsamukha, a similar but more elaborately carved pilaster bearing a Śaiva pratihāra, a Ghaṭapallava-pilaster with 16-sided fluted shaft adorned with chain-and-bell suspended from a grāsamukha on the cardinals (Plate 38); a pañcaśākha door-jamb with designs of maṇipaṭṭī, gaṇas, mithunas, vyālas, and a lotus scroll with geese in the meanders and bearing the river-goddess and a śakti-dhāriṇī pratihārī (Plate 37), lintel fragments with Nava-Graha friezes, and a beautiful piece probably of a lintel bearing the Trinity with Śiva in the centre.

The tenth-century Āśādēvī temple is completely dilapidated but for its doorway of six śākhās — vallī-, nāgapāśa, mithuna-, stambha-, broad vallī in high relief, next the vyāla. Mahiṣamardinī (mutilated) as lalāṭabimba, besides Mātṛkās and vidyādhara-mithunas, appears on the lintel.

Of a nameless ruined temple, also of the tenth century, only a maṇḍapa with three pairs of Bhadraka pillars (Plate 39) is preserved. The pillars are carved only on the upper half with ghaṭapallava and designs including zones of vallī as darpaṇa and grāsamukha. They are surmounted by ribbed bharaṇī and brackets decorated with miscellaneous ornaments including adoring nāgas. The beams are embellished with diamond shaped floral pattern surmounted by tamālapattras enclosed in garland festoons.

Among other loose pieces of the tenth century from Āśāpurī may be mentioned a lintel showing the Nava-Grahas and the Trinity with Viṣṇu in the centre (Plate 40) and a very serene and handsome figure of Viṣṇu (Plate 41), probably a mūlanāyaka, now in the Birla Museum, Bhopal. A pañcaśākha door-jamb of a Viṣṇu temple from the neighbouring Bilotā ruins, carved with vallī, gaṇas, erotic mithunas, gaṇas, and broad vallī in high relief (Plate 42) is also noteworthy.

Gwalior Fort, Temple remains (Plates 43, 44)

The fort at Gwalior (ancient Gōpagiri) has rock-cut sculptures ranging in date from *c.* late seventh to *c.* 15th century and the important standing temples date from the eighth to the 11th century, besides loose sculptures and architectural fragments belonging to ruined Brahminical and Jaina shrines of different dates.

The Tēli-kā-mandir compound in this fort is entered through a modern pratōlī (gate-chamber) with a highly ornamental tōraṇa (originally pertaining to a temple of *c.* 15th century), propped up on nearly a dozen beautifully carved pillars of two types (Plates 43, 44). The shorter pillars, of the Rucaka type, with ghaṭapallava ornament at the base and capital and chain-and-bell design suspended from a grāsamukha, are of *c.* ninth century while the taller ones, of the Bhadraka type, plain in the lower half and ornate in the upper half, are of *c.* tenth century. The latter pillars are embellished with gorgeous reliefs of ghaṭapallava with suspended beaded festoons, sandwiched between three lavishly carved zones below and above. The lower zones show darpaṇa designs of scrolls or lotus, gavākṣa-arches, and lotus-stalks while the upper registers represent muktāgrāsa, beaded festoons, and grāsamukhas. The pillars carry roll-brackets with multiple carvings including occasional kumāras or youthful goblins at cardinals and worshipful tiny demigods in the corners.

There is no doubt that these pillars relate to some ruined tenth century temples which once existed in the fort.

Krishna Deva

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Genealogical Table: Kacchapaghātas of Gōpagiri

Lakṣmaṇa (*c.* A.D. 950-975)

|

Vajradāmā (*c.* A.D. 975-995)

|

Maṅgalarāja (*c.* A.D. 995-1015)

CHAPTER 46

Beginnings of Medieval Idiom: Daśārṇadēśa style, phase 3, *c.* A.D. 900-1000

Kacchapaghātas of Gōpagiri: Phase I

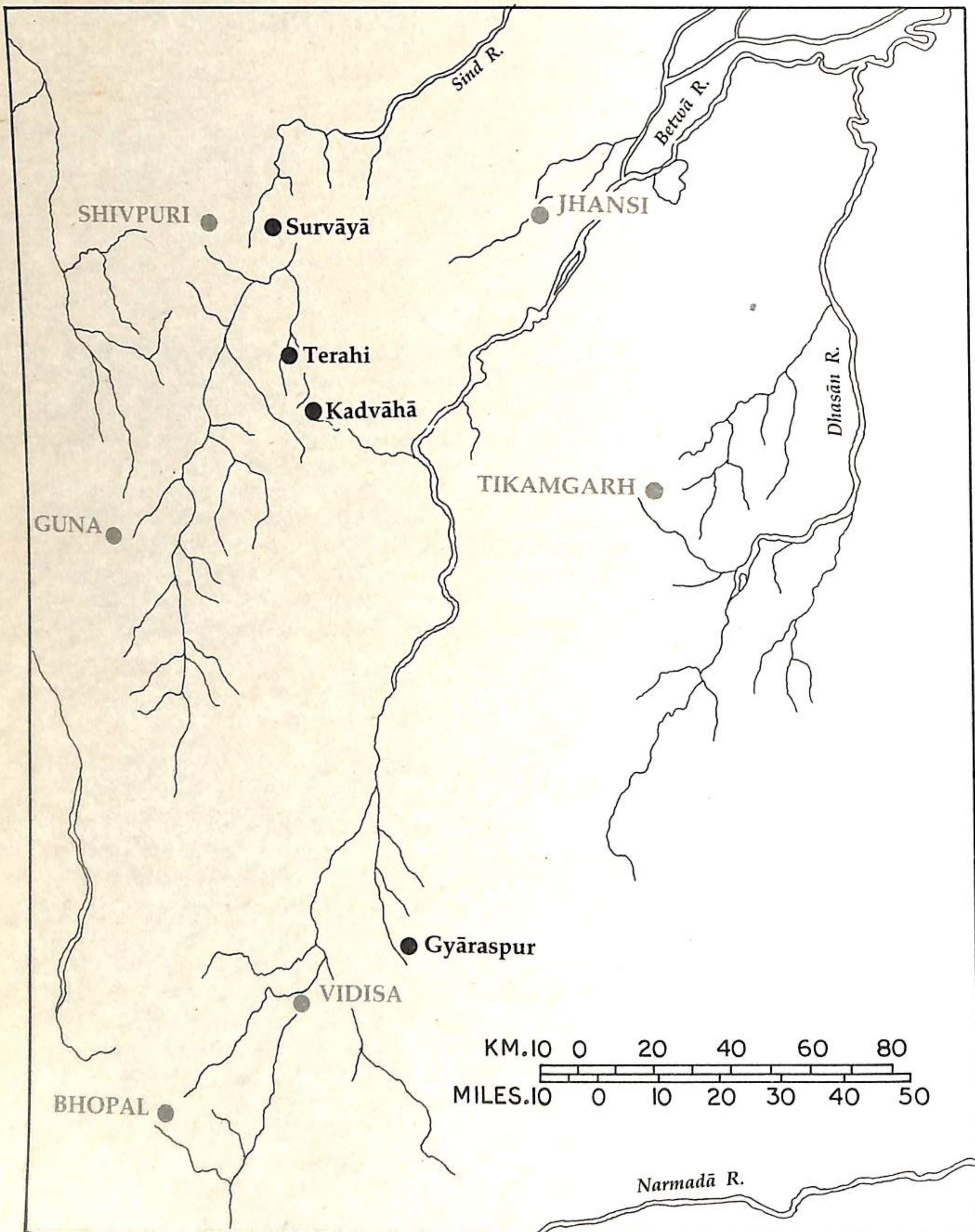
Historical Introduction

The main source for the history of the Kacchapaghāta lineage of Gōpagiri (Gwalior) and Suhāniyā is the stone slab inscription of Mahīpāla dated A.D. 1093 inside the Sās temple situated in the Gwalior fort. Lakṣmaṇa is the first prince mentioned in the inscription as an ornament of the Kacchapaghāta dynasty. He was followed by Vajradāmā styled "Mahārājadhirāja" in a Jaina image inscription discovered at Suhāniyā, dated A.D. 977, who is stated in the Gwalior inscription to have wrested by force the fort of Gōpādri from the hands of some valiant ruler, possibly the Pratīhāra monarch Vijayapāla, of Gādhinagara (Kanauj). Vajradāmā celebrated the victory by performing a *svarṇa-tulādāna* and shifted the capital to Gwalior. He was succeeded by Maṅgalarāja, mentioned in the Ukhā Mandir stone inscription at Bayānā near Bharatpur. He was followed by Kīrttirāja who defeated a mighty Mālava (Paramāra) army.

Architectural features

The Kacchapaghāta temples, which were built during the tenth century, mainly in the Districts of Gwalior, Morena, Shivapuri, Guna, and Vidiśā in Madhya Pradesh, carry forward the Pratīhāra legacy and employ several typical motifs of the Pratīhāra art in a stylized form. All of these are nirandhāra buildings, comprising a tri-aṅga garbhagṛha and a short kapilī preceded by a mukhacatuṣkī-porch. The prāsāda generally stands on a padmapīṭha and usually shows on the jaṅghā a single row of sculptures crowned with short udgamas. The jaṅghā supports a varaṇḍikā often embellished with a file of tulā-ends carved with monkey-like vyāla-heads between a pair of kapōtapālīs. In some cases, the jaṅghā has two rows of sculptures demarcated by a grāsapaṭṭī or paṭṭikā carved with tamālapattras. The upper row has smaller figures usually confined to the pratirathas. The garbhagṛha is roofed by a tri-aṅga śikhara which is missing in most cases but, where extant, shows a tall form delineated by the ṣaḍguṇa-sūtra (six-fold cord), crowned with the usual āmalaka and kalaśa.

The pillars of the hall usually have short, octagonal, fluted shaft carved at cardinals with tall kiṅkiṇikā suspended from a grāsapaṭṭī and stand on a square kumbhaka; and the capital is embellished with ghaṭapallava design and carry above it the kumāra-brackets. The doorframe normally is of the pañcaśākha specification adorned with vallī, maṇibandha or nāga, mithunas flanked on both sides by gandharvas or vyālas, and vallī or padmalatā. The nāga-busts provided canopy over the heads of the river-goddesses depicted on the pēdyās. The pillars and pilasters of the mukhamaṇḍapa of



Daśārṇadēśa, Gōpagiri region (Madhya Pradesh), Kacchapaghātas of Gōpagiri, temple sites (Phase I).

the shrines at Survāyā are well-ornamented and bear portrait-like figures of Saiva ascetics. A miniature Sarvatōbhadra shrine with a tri-aṅga Latina śikhara, raised on the terrace of the maṭha at Survāyā is remarkable as much for its interesting form and design as for its rich ornamentation.

The ten surviving temples of the tenth century at Kadvāhā pertain to a cognate style, only one of these having preserved its śikhara, of tall proportion, built on the ṣaḍguṇa-sūtra rēkhā-curvature. Most of them stand on low pīṭha, either plain or ornamented with a lotus-petal design; but two shrines have taller pīṭhas showing a maṇibandha and other mouldings, surmounted by a kaṇṭha (plain in one case and with gaṇas in miniature niches in the other) crowned with a grāsapaṭṭī. The shrine inside the Kadvāhā gaḍhī shows niched sculptures also on the kumbha and kalaśa mouldings of the vēdībandha while other structures have simpler vēdībandha of the standard type. Only one temple of the tenth century at Kadvāhā has two rows of sculptures on all aṅgas as well as salilāntaras of the jaṅghā.

The Mōhajamātā temple at Terahi is entered through a grand free-standing tōraṇa (now fallen), has two rows of sculptures applied on the jaṅghā of all aṅgas as well as in the salilāntaras with prominence accorded to the figure of Mātṛkās and the terrifying nude Vētālas.

The ruined sāndhāra Viṣṇu temple at Gyāraspur is entered through a free-standing tōraṇa as at Terahi and has preserved only the nave-columns of the maṇḍapa constituted of ornate Bhadraka order with sur-capitals crowned with brackets representing heads of lion and elephants. At the ruined Śiva temple at the site a tōraṇa-arch is seen between the antarāla pillars. These too are of the Bhadraka type with an uccālaka or an attic section crowned with lavishly decorated roll-brackets.

Another Kacchapaghāta building at Gyāraspur is the Bājrā Maṭh, a temple of unique plan and design consisting as it does of three cells (Tripuruṣa-prāsāda), in the same alignment of which the central one is roofed by a tri-aṅga Latina śikhara. The side-shrines carry Phaṁsanā roofs which are joined to the central Latina śikhara producing an effect which is neither harmonious nor aesthetically satisfying. The jaṅghā here shows two registers, the lower carved with figures and the upper left plain. The doorframes of the Kacchapaghāta temples are elaborately carved. They are of the pañcaśākha and saptaśākha specifications.

Survāyā, complex of Śaiva temples and maṭha (Plates 45-53)

Situated 16 kms to the east of Śivpurī on the Śivpurī-Jhāñsī road, the village of Survāyā (ancient Sarasvatīpattana) has a medieval gaḍhī enclosing an ancient site with a group of tenth century Śaiva temples (Plate 45) and a maṭha or monastery. Of the temples only three are in a tolerable state of preservation, though their śikharas are lost.

The maṭha and Temple 1 face west and are located at the eastern end. Temple 1 stands *c.* 35 ft. northeast of the maṭha. Temple 2 faces Temple 1 and stands *c.* 50 ft. to its west, while Temple 3 lies 20 ft. north of Temple 2 and both face east.

The maṭha is laid out along the four sides of a small open court surrounded by corridors which communicate with a large assembly hall and a number of small residential chambers. Part of the maṭha is two-storeyed (Plate 46), with large slabs used for roofing purpose. The construction is singularly bereft of all ornaments even on pillars and doorframes, making the maṭha an ideal abode for the Śaiva ascetics; the exceptions are life-size shapely turaga-nāgadanta or horse-headed pegs (Plate 47).

An interesting miniature shrine (hardly ten ft. high) representing a sarvatōbhadra-prāsāda (Plate 48) has been raised on the roof of the maṭha. The shrine stands on a standard vēdībandha which supports a sanctum cella with four doorframes at the

cardinals, each with a projecting prāggrīva supported on a pair of circular pilasters, adorned with figures of female devotees *en face* and vyāla-struts on sides. The prāggrīva, roofed by a kūṭacchādya, is crowned with a śūrasēnaka serving as śukanāsa. The cella is roofed by a Latina śikhara of two aṅgas (ratha and karṇa) and three bhūmis crowned with an āmalasāraka and candrikā. At the four corners of this shrine stand four miniature pillars of the Bhadraka type, each with a sculptured kumbhaka-base and jaṅghā surmounted by udgama, bharaṇa, and kūṭacchādya, crowned with a tall miniature śikharikā of elegant shape and proportions. The shrine is adorned with jālas on the jaṅghā and further embellished by figures of deities, ascetics, and apsarases. Stylistically, this gem of a miniature shrine is assignable to the tenth century.

Survāyā, Temple 2 (Figs. 3a, 4; Plates 49, 50)

This Śaiva temple, facing east, is a tri-aṅga prāsāda comprising a square garbhagṛha, a forward kapilī-projection accommodating the doorway, and a mukhacatuṣkī (Fig. 4; Plate 49). The temple has a bold vēdībandha (Fig. 3a), surmounted by a jaṅghā divided into two registers. While the karṇas and the kapilī-walls have figures of Dikpālas and divinities of superior category in the lower row, each within a parikarma, their crowning udgamas occupy the upper section of the jaṅghā. The pratirathas and the salilāntaras have figures of apsarases and vyālas in the lower register and smaller figures in the upper one. The bhadra-niches are larger and articulated as projecting subshrines with their crowning members overreaching the top frieze of the jaṅghā carved with worshipful vidyādharas. The varaṇḍikā consists of a pair of kapōtapālikās, the upper one larger and serving as roof-slab.

The bhadra has the figure of Andhakāntaka and Nṛtta-Gaṇēśa at the kapilī-wall. The niches of the north kapilī and the remaining bhadras are now empty.

The mukhamaṇḍapa has the standard design with a pair each of heavy octagonal pillars and pilasters with kumāra-brackets (Plate 49). Each of these, however, is carved with ghaṭapallava at the base and capital and with figures of Śaiva ascetics on three sides of the shaft. The doorway (Plate 50) has the standard pañcaśākha design with patravallī followed by mithuna flanked by a thinner śākhā of vyālas and a bāhyaśākhā of vallī. The lintel bears Garuḍārūḍha Viṣṇu at the lalāṭa and standing Brahmā-Sāvitrī and Śiva-Pārvatī on the end projections. Friezes of Nava-Grahas and Mātṛkās figure in the recesses. The occurrence of Garuḍārūḍha Viṣṇu is merely an architectural convention incidental to the depiction of Garuḍa on the lalāṭa supposedly holding the tail ends of nāgas represented here in an abstract scale-like form. The architrave shows a frieze of mālāvidyādharas, those above the Trinity figures holding a crown. Each pēdyā displays a figure of goddess flanked by a river-goddess and a Śaiva pratīhāra. The udumbara has a lotus-mandāraka flanked on each side by a pair of Udadhikumāras with a lion fighting an elephant at the terminal end. This temple has the best finished figures which stylistically are assignable to the tenth century.

Survāyā, Temple 1 (Plates 51-53)

Temple 1 faces west and shares the plan and design with Temple 2 but is more ornate and certainly the finest among the tenth century Kacchapaghāta temples in regard to sculptural elegance. Like Temple 2, it is a Śaiva building but shows Garuḍa-Nārāyaṇa on the lalāṭa of the sanctum doorway (Plate 51).

This temple otherwise is worse off in preservation than Temple 2 and has lost, besides the śikhara, the major part of the jaṅghā with most of its sculptures on all sides. Enough, however, remains to show that the niches of the bhadra and the kapilī projec-

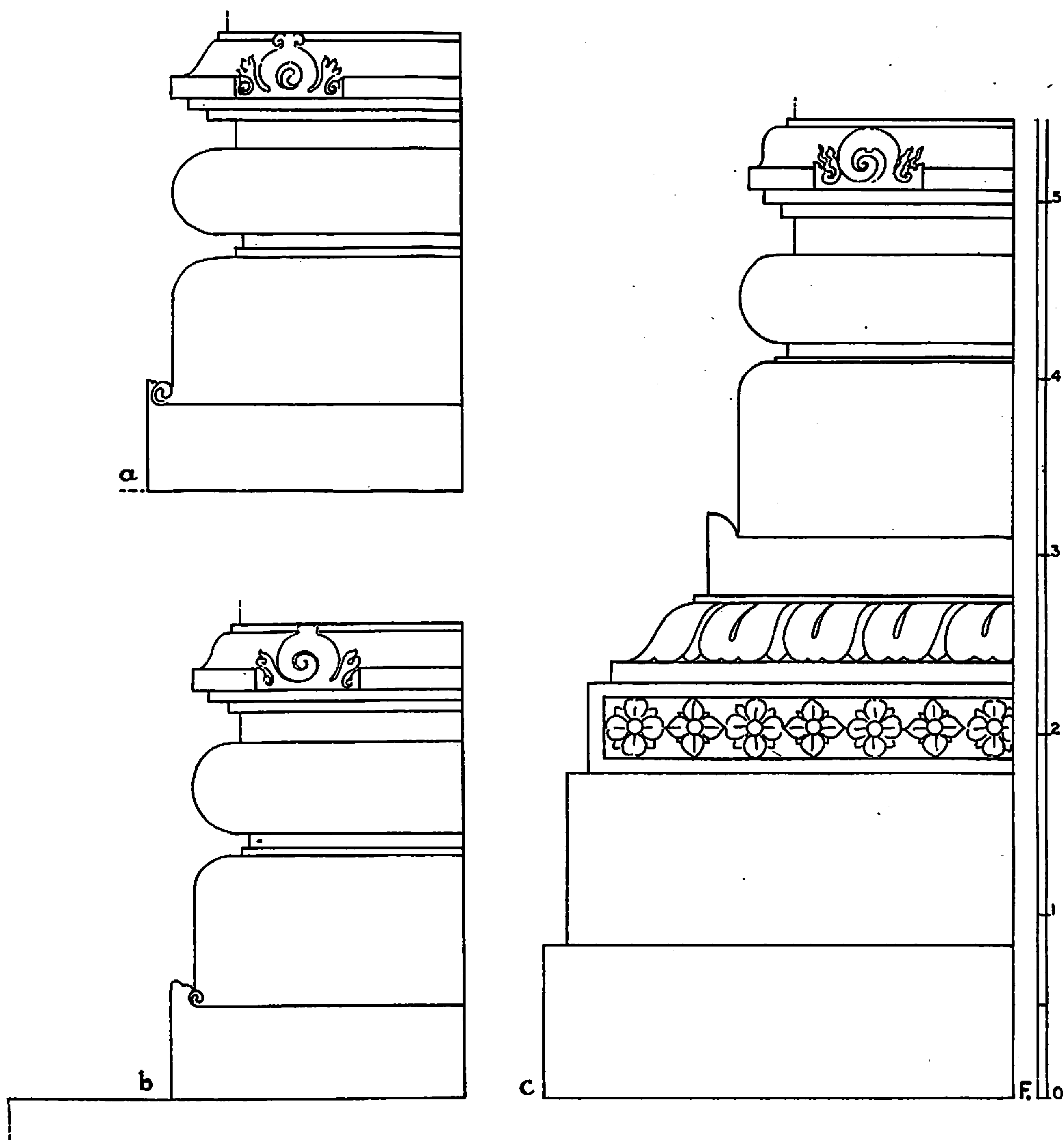


Fig. 3. **Vēdībandhas:**
a. Survāyā. Temple 2; b. Kadvāhā. Khirnīvālā group, Temple 2;
c. Kadvāhā. Akhatiāvālā group, Temple 1 (with pīṭha).

tions were made as though they were sub-shrines. The empty niche of the south kapilī has survived with its sculptured pilasters supporting a kūṭacchādya crowned with a majestic udgama. The Mahiṣamardinī image of the north kapilī has survived, though its parikarma-frame is partly damaged. The karṇas of the jaṅghā also had niches harbouring Dikpālas of which only Vāyu is preserved together with the parikarma-frame.

The mukhamaṇḍapa and the sanctum doorway of this temple, which are intact,

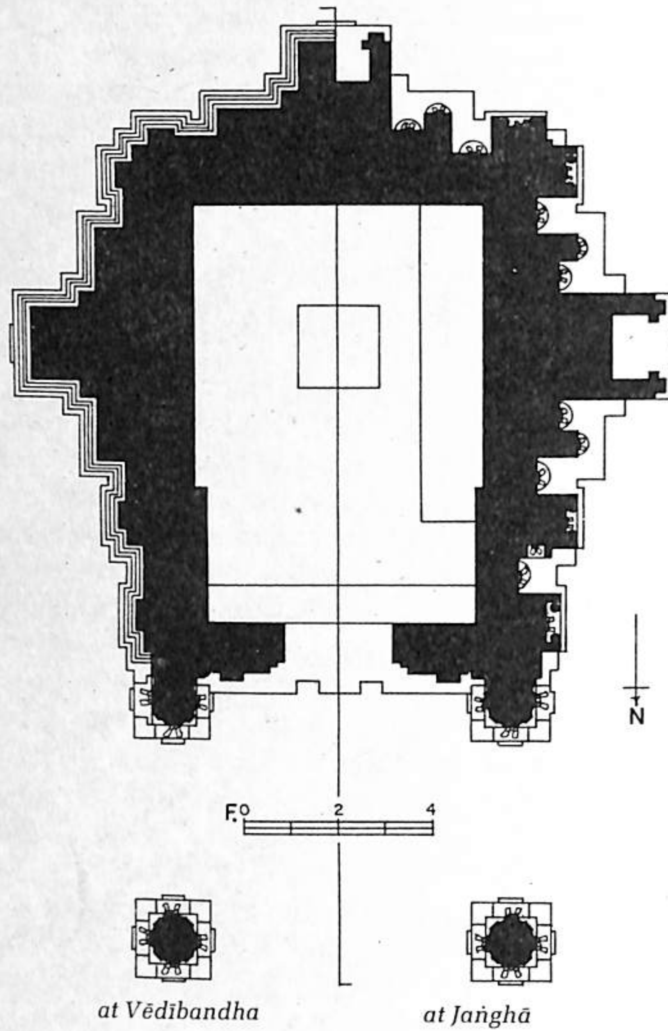


Fig. 4. Survāyā. Temple 2, plan.

have the same plan and design as the majority of the tenth century Kacchapaghāta shrines but are much more ornate. The pillars and pilasters have standard form and proportions but are lavishly embellished with figural and other ornaments. Each cardinal column stands on a padma-pīṭha (in point of fact a jāḍyakumbha carved with lotus petals) and supports an octagonal shaft which has a gorgeous ghaṭapallava-base and a chain-and-bell ornament suspended from grāsapaṭṭī on all its facets, besides large figures of Śaiva ascetics on the cardinals (Plate 52). The upper part of the shaft bears decorative ornaments including bases of kumāra-struts, splendid ghaṭapallava capital, and ribbed bharaṇa crowned with kumāra-brackets. The brackets support beams and architraves ornamented with geometrical designs and figures. The ceiling is Nābhicchanda (Plate 53), made of two concentric rows of kōlas with grāsamukhas and rows of vidyādharas filling the intervening spaces. The eastern architrave below the ceiling has a frieze of ecstatic dancers and musicians.

The doorway of the garbhagṛha has five śākhās (Plate 51), the first shows stencilled scrolls, the second the nāgapāśa design followed by mithuna-śākhā flanked on both sides by thinner śākhās of vyālas and lastly the bāhyaśākhā carved with lotus petals in relief. The nāgapāśa is so designed that the tail-ends of the uppermost pair of the nāgas are held in the hands of Garuḍa (the mount of Garuḍārūḍha Viṣṇu on the lalāṭa) and the lowermost pair is projected as larger nāga-busts serving as a canopy over the river-

goddess panels. The udumbara replicates the design of that of Temple 2 but shows just a seated lion at each terminal end. The lintel details are similar to those at Temple 2. The architrave bears three niches, the central containing two-armed Naṭēśa flanked by Gaṇēśa-Vighnēśvarī and Lakṣmī-Nārāyaṇa and the end-niches harbour Śiva as Vīṇādhara and as Bhairava. The architrave is surmounted by two friezes showing Mātṛkās and mālāvidyādharas.

Survāyā, Temple 3

This temple, situated about 30 ft. to the north of Temple 2, also faces east. It had the same plan and design as Temple 2 but is much too damaged and has lost even its doorway and the mukhamaṇḍapa.

Standing on an ornate pīṭha of jāḍyakumbha carved with maṇibandha on the vertical face and lotus petals on the skandha, the temple has the standard vēdībandha, jaṅghā and varaṇḍikā, though much of the superstructure above the vēdībandha is damaged. Thus on the south face the bhadra-niche is lost, though the pratirathas harbouring apsarases, the salilāntaras showing vyālas, the karṇa and a kapilī-projection displaying Dikpālas and Gaṇēśa within their parikarma-frames are still intact.

Kadvāhā, complex of temples and Śaiva maṭha

Kadvāhā (ancient Kadambaguhā), situated in the bordering District of Guna, is within four to ten miles of the well-known Śaiva sites of Mahuā, Terahi, and Raṇod in District Shivpuri. Like Terahi (ancient Tēramvī) and Raṇod (ancient Raṇipadra), Kadvāhā had a Śaiva maṭha affiliated to the Mattamayūra sect of the Śaiva teachers, besides a large concentration of temples of the Kacchapaghāta period. Of the 14 shrines still standing around the village, 11 are assignable to the tenth century and though six of them are Śaiva and five Vaiṣṇava, they all pertain to a cognate style.

Kadvāhā, Akhatiāvālā group (Plate 54)

This east-west aligned tenth century cluster of three temples is situated a furlong south-west of the Kadvāhā village. Spaced about ten ft. from each other, the temples are of the standard tri-aṅga design and all have lost their śikharas.

Temple 1 (Fig. 3c; Plates 55, 56)

The largest and best preserved of them and facing east, is situated at the western extremity and is the only one of the group to have its mukhamaṇḍapa intact (Plate 55).

Erected on a bhiṭṭa of two plain courses, the temple stands on a pīṭha of jāḍyakumbha with lotus petals on the skandha and maṇibandha on the lower portion. The pīṭha supports the vēdībandha surmounted by a jaṅghā of two rows, intervened by a grāsapaṭṭī. The upper row has smaller figures, mostly vidyādharas, singly or in pairs: The lower has the customary figures of deities at the bhadra and kapilī-projections, apsarases at the pratirathas and Dikpālas at the karṇas, while vyālas and apsarases nestle in salilāntaras. The images on the bhadra and kapilī-projections are in niches which occupy the entire height of the jaṅghā. Those on the kapilī are canopied by makara-tōraṇa flanked by a decorative design of śikharikās. The bhadraniches are surmounted by a frieze of figures crowned with an udgama.

The bhadra-walls shelter Bhū-Varāha (S), Vāmana (W), and Narasiṁha (N). The kapilī-walls have Vaikuṇṭha (S) and Umā (N). The former is shown with the usual three heads and six arms, the two extra arms hold sword and a shield.

The jaṅghā is topped by bharaṇa and the varaṇḍikā above comprises a row of tulā-ends embellished by floral pattern. It is sandwiched between a pair of kapōtapālīs, the upper one broader and serving as roof-slab.

The mukhacatuṣkī's pillars and pilasters are of heavy proportion and rest on kumbhaka-bases of ghaṭapallava design. The shaft is 16-sided, surmounted by a grāsapaṭṭī, circular flat ghaṭa, ghaṭapallava-śīrṣa, ribbed bharaṇa, and kumāra-brackets. The brackets support a beam embellished on the profile by grāsamukhas. The pilasters flanking the doorway show frontally disposed Vaiṣṇava pratihāras.

The doorway is pañcaśākha, the mithunaśākhā being flanked here by vyālas. The lintel shows Garuḍārūḍha Viṣṇu at the lalāṭa-block and standing Brahmā and Śiva at the end-projections: a frieze of Nava-Grahas is set in the recess. The architrave shows a relief of the Vaiṣṇava Daśāvatāras.

The garbhagṛha has a plain flat ceiling. The lateral walls have Vaiṣṇava figures in bold relief. The south wall shows reclining figures of Dēvakī suckling Kṛṣṇa, surmounted by Śēṣāśāyī Viṣṇu (Plate 56). The north wall displays a standing figure of Yaśōdā carrying Kṛṣṇa in the lap. The west wall had a prominent recess flanked by Rucaka pilasters carved with a pair of lotus-medallions on the upper part.

Temple 2 (Plate 57)

Temple 2 of the group, dedicated to Śiva, is much damaged; it too faces east. It has a plain jāḍyakumbha as pīṭha surmounted by the standard vēdībandha. The jaṅghā has two rows of sculptures except on the karṇa which shows a Dikpāla in niche canopied with an udgama (Plate 57). The bhadra shows dancing Gaṇēśa in the lower and a seated Sarasvatī in the upper (S), a standing Umā in the lower register, and seated Lakṣmī in the upper (N).

The jaṅghā is topped by bharaṇa surmounted by varaṇḍikā comprising a projecting row of tulā-ends with facial carving of vyāla-heads sandwiched between two kapōtapālīs, the upper one being broader.

Temple 3 (Plate 58)

Temple 3, dedicated to Viṣṇu, faces west and stands on an unadorned jāḍyakumbha-pīṭha resting on a plain bhiṭṭa course (Plate 58). It has the usual vēdībandha which carries the jaṅghā showing only one row of sculptures except at the pratirathas which are carved with small figures of seated ascetics in the upper row. The bhadra and the kapilī-projections shelter deities in niches crowned with udgamas, those on the bhadras being taller and more elaborate. The karṇas show Dikpālas, also canopied here by smaller udgamas. The bhadras have Bhū-Varāha (S), Vāmana (E), and Narasiṁha (N). The courses above the bharaṇa are the same as in preceding example.

The temple's doorway has three plain śākhās but the remaining parts bear standard ornamentation. The lintel has standing Viṣṇu at the lalāṭa and Brahmā and Śiva at the terminal projections. Viṣṇu is flanked by seated figures of Sarasvatī and Gaṇēśa.

The garbhagṛha's Samatala ceiling is carved with a lotus relief. The cult image's pedestal shows the Garuḍa, mount of Viṣṇu.

Kadvāhā, Nahalvār group

This group, of two temples spaced 15 feet apart, is situated a furlong to the north of the Kadvāhā village. The larger of the two is dedicated to Vaiṣṇava worship and faces west, while the smaller perhaps to Śaiva worship: it faces south. Both have lost their śikharas and are assignable to the tenth century.

Temple 1 (Plate 59)

This west-facing Vaiṣṇava temple consists of a tri-aṅga garbhagṛha and a short kapilī preceded by a mukhamaṇḍapa of the usual plan and design. The only distinguishing feature is its ornate elevated pīṭha (Plate 59) comprising of a pair of bhiṭṭas supporting a plain jāḍyakumbha, maṇipaṭṭikā, karṇikā, antarapaṭṭa embellished with gaṇas in small niches, and a grāsapaṭṭī, its top marking the plinth level. The pīṭha carries the usual vēdībandha and jaṅghā showing just one row of sculptures, those on the bhadras, karṇas, and kapilī-projections possess parikarmas. The bhadra niches project as though sub-shrines and contain Vāmana (E), Bhū-Varāha (S), the one on the north is lost. The kapilī-niches show Brahmā (N) and Viṣṇu (S).

The mukhacatuṣkī is of the usual type and has preserved the ardhacandra at the threshold. The garbhagṛha's pañcaśākha-doorway is decorated with maṇibandha, mithunas flanked on both sides by vyālas, and a bevelled bāhya-śākhā of patralatā. The lintel shows Garuḍāsana-Viṣṇu on lalāṭa and standing Śiva and Brahmā on the terminal projections, while the architrave shows representations of the Daśāvatāras.

The interior of the garbhagṛha enshrines a highly mutilated image of Viṣṇu showing some of the incarnations on the prabhāvalī and Garuḍa on the pedestal.

Temple 2 (not illustrated)

This south-facing temple has a dvi-aṅga garbhagṛha consisting of bhadra with upabhadras, karṇa, kapilī, and mukhacatuṣkī, the last structure now lost. Standing on a pair of bhiṭṭas, its pīṭha consists of plain jāḍyakumbha and antarapaṭṭa crowned with a maṇipaṭṭikā. Over the customary vēdībandha rests the jaṅghā showing two rows of sculptures, larger below and smaller above, separated by a paṭṭikā embellished with stencilled tamālapattras. The bhadra and kapilī, however, display divinities with parikarmas crowned with udgamas. The bhadra niches show Naṭēśa (N), Sūrya (E), and Lakṣmī-Nārāyaṇa (W), while the kapilī niches have Brahmā (E) and Viṣṇu (W). A notable feature of this temple is the absence of figures in the jaṅghā-salilāntaras which, instead, are adorned with chequer pattern.

The doorway is of the standard pañcaśākha design repeating that at temple 1 and has Viṣṇu on the lalāṭa though the temple seemingly is of Śaiva affiliation.

Kadvāhā, Śiva temple within Gaḍhī (Plate 60)

This temple, close to the monastery, shares the tri-aṅga design of the local style and like most of the buildings has lost the śikhara but preserves the mukhacatuṣkī.

The temple faces west (Plate 60) and stands on the usual jāḍyakumbha-pīṭha; the kumbha above is adorned with small sculptured niches on each projection. The jaṅghā is divided into two rows by a medial paṭṭikā of tamālapattras, but shows a single row of sculptures except on the pratirathas and the salilāntaras which also have figures in the upper register. Like the karṇas, which have Dikpāla figures, the kapilī-walls have deities in niches with kūṭacchādya whose crowning udgamas occupy the upper register of the jaṅghā. The bhadra-niches are like miniaturized subshrines, roofed by Phaṁsakūṭas overreaching the top of the jaṅghā. The bhadra and the kapilī-projections on the south have figures of dancing Gaṇēśa and Kṣēmaṅkarī, the kapilī on the north has Umā. The bhadras on the north and east have lost their images. The upper row of the jaṅghā shows stray figures of divinities including dancing Mātṛkās.

The jaṅghā is topped by a grāsapaṭṭī and varaṇḍikā, of which only the lower row of kapōtapālī supervened by a recessed ratnapaṭṭī has survived.

The mukhacatuṣkī has a pair of heavy pillars and pilasters ornamented with patravallī, kīrttimukhas, and kumāra-brackets. Its Samatala ceiling shows lotus in relief.

The pañcaśākha-doorway is of the usual design. The lintel bears figures of Naṭēśa at the lalāṭa, Umā-Mahēśvara and Lakṣmī-Nārāyaṇa at the terminals, and Nava-Grahas in the recesses. The architrave shows 12 forms of Ādityas. The temple stylistically is assignable to tenth century.

Kadvāhā, Pachalīvālā group

This group of two shrines is situated three furlongs east of the village, almost half the way between the village and the Murāyat group. Both shrines face west, the smaller dedicated to Śiva, the larger to Viṣṇu. Both are śikhara-less and are preceded by a mukhacatuskī.

Temple 1

The smaller shrine is raised on plain bhiṭṭa, jāḍyakumbha, and vēdībandha. The jaṅghā has two registers formed by the band of tamālapattras, the lower showing niched sculptures on the bhadras and the karṇas, the upper udgamas of the niches. These overreach the top of the jaṅghā.

This is one of the few existing dvi-aṅga shrines at Kadvāhā, though the bhadra is much broader and has a pair of divisions—subhadra and upabhadra—the latter embellished with figures of apsarases. The kapilī-walls bear figures of Dikpālas canopied by ornate tōraṇa. Dancing Gaṇēśa and Nirṛti (S), Hariharahiraṇyagarbha (three headed, eight armed, E) and Cāmuṇḍā and Varuṇa (N) are the bhadra figures.

The upper jaṅghā depicts flying vidyādharas who flank the udgamas. Above the upper jaṅghā is bharaṇa surmounted by a varaṇḍikā which includes recessed ratnapaṭṭī, and a projecting frieze of dancers and musicians, crowned with a kapōta-chādya.

The mukhacatuṣkī's heavy pillars and pilasters are crowned with curved brackets showing grāsamukhas at their profiles.

The first śākhā of the pañcaśākha-doorway is embellished with patralatā. It also depicts human formed nāga-busts trailing down to canopy the river-goddess panels, a vestige of the nāgaśākhā of the Pratīhāra conventions. The lintel depicts Pārvatī-pariṇaya tableaux at the lalāṭa, Brahmā-Sāvitrī and Lakṣmī-Nārāyaṇa at the terminals, and the customary friezes of Nava-Grahas and Sapta-Mātṛkās in the recesses. The architrave shows a relief of Ekādaśa-Rudras.

This temple repeats the architectural plan and design of Khirnīvālā temple 2, shortly to be discussed, and stylistically is datable to the late tenth century.

Temple 2 (Plate 61)

The larger temple (Plate 61), dedicated to Viṣṇu, is situated about 300 ft. to the south of Temple 1 and stands on an ornate, elevated pīṭha raised on a pair of plain bhiṭṭas. The full-fledged pīṭha comprises plain jāḍyakumbha, karṇikā, paṭṭikā carved with maṇibandha, karṇikā, khura, kumbha, and plain antarapaṭṭa crowned with grāsapaṭṭī. The vēdībandha carries the customary bi-registered jaṅghā. The lower row has larger figures, the upper shows vidyādharas, and wrestlers or dancers on the pratirathas and at karṇas. The bhadra-niches have Bhū-Varāha (N) and Narasiṁha (S), that on the east is lost. The kapilī-walls on the north and south have figures of Vāmana and Brahmā in niches with kūṭacchādya crowned with tall udgamas. The jaṅghā is topped by bharaṇa surmounted by the varaṇḍikā comprising a projecting frieze of dance and music parade between the usual pair of kapōtapālīs.

The mukhacatuṣkī repeats the features of the preceding temples. As on other local Vaiṣṇava shrines, the pilasters flanking the doorway are frontally carved with Vaiṣṇava pratihāras.

The pañcaśākha frame shows the central Garuḍāsana-Viṣṇu and standing Śiva and Brahmā on the terminal projections. The recesses show friezes of Nava-Grahas and Mātṛkās topped by a grāsapaṭṭī. The architrave bears the Daśāvatāras.

The interior of the garbhagṛha has a lately planted Śiva-liṅga. The temple belongs to the tenth century.

Kadvāhā, Eklāvālā temple (Plate 62)

This solitarily standing temple faces east and has lost its śikhara and mukhamaṇḍapa.

Dedicated to Vaiṣṇava worship, this tri-aṅga temple is raised on a pair of plain bhiṭṭas, a jāḍyakumbha forming pīṭha and the usual vēdībandha. The bhadra is given more prominence and is treated as a projecting sub-shrine, occupying almost the full height of the jaṅghā. The pratirathas and karṇas of the lower jaṅghā display figures of apsarases and Dikpālas, while the salilāntaras shelter vyālas and apsarases. The upper row shows sundry figures including vidyādhara-mithunas. The kapilī at the south preserves an image of Brahmā, the rest of the figures are lost.

All projections of the jaṅghā are topped by bharaṇa except the bhadra which is surmounted by a pair of friezes crowned with a śūrasēnaka. The varaṇḍikā includes a rūpapaṭṭikā.

The doorway is pañcaśākha and save for prominence given to Viṣṇu on the lintel, it replicates the details of the temples of group 3. This shrine is likewise assignable to the tenth century.

The interior of the garbhagṛha shows Vaiṣṇava images carved in bold relief on the lateral walls, standing Yaśōdā carrying Kṛṣṇa in her lap (N) (Plate 62) and Yaśōdā giving birth to Kṛṣṇa (S), surmounted by Śēṣaśāyī Viṣṇu.

Kadvāhā, Khirnīvālā group

This group, situated *c.* three furlongs north of the village and *c.* six furlongs northwest of the Murāyat group, consists of two Śaiva temples, both facing west, standing near a *Khirnī* tree.

Temple 1 (Plates 63, 64)

It has its śikhara intact but has lost the porch. The prāsāda is tri-aṅga and the kapilī contains a doorway (Plate 63). The vēdībandha showing the usual mouldings rests on a plain course. The jaṅghā has two registers of sculptures, separated by a medial grāsapaṭṭī (Plate 64). The figures on the bhadra and the kapilī-projections show deities in framed niches: the seated eight-armed Kārttikēya (S, below) and Umā-Mahēśvara (S, above); dancing Cāmuṇḍā (W, below), seated Brahmā (W, above) and Naṭēśa (N, below) and Śiva-Pārvatī (N, above). The kapilī shows standing Gaṇēśa with Vighnēśvarī (S, below) and Umā-Mahēśvara (S, above); and Lakṣmī-Nārāyaṇa (N, below) and Brahmā-Sāvitrī (N, above).

The pratiratha-projections show apsarases on the lower as well as the upper rows while the karṇas feature Dikpālas in the lower register and Śaiva images in the upper. The salilāntaras depict apsarases and vyālas in the upper and lower row.

The jaṅghā is topped by a row of vyāla-heads surmounted by a kaṇṭha and a kapōtapālī, together constituting the varaṇḍikā. Above the varaṇḍikā rises an unusually tall aṣṭabhūma śikhara marked by seven flat bhūmi-āmalakas. The ratha as well as the pratiratha of the śikhara are adorned by a jāla and each bhūmi of the karṇa

by an udgama addorsed to a pair of kapōtas. Each karṇa is crowned with tulā ends carved with rosettes surmounted by a short udgama. The central ratha terminates in a projecting tongue, a feature shared by several other schools of central as well as western India. The grīvā is crowned with an āmalasāraka and a candrikā, the kalaśa-finial is lost.

The face-stones of the front face of the śikhara, including the śukanāsa, are lost exposing now the inner construction of the śikhara, showing three superposed hollow chambers of progressively diminishing sizes.

The doorway of the garbhagṛha is pañcaśākha. The first is a thin śākhā carved with unfinished maṇibandha, the second and the fourth, carved with gaṇas, flank the rūpaśākhā adorned with Śaiva figures including Gaṇēśa. The bevelled bāhyaśākhā is decorated with broad lotus petals. The lintel shows seated Śiva at the lalāṭa, Brahmā and Viṣṇu at the projecting terminals and two friezes of Nava-Grahas and Mātṛkās in the recesses. The pēdyās show river-goddesses with female attendants. The doorsill has a semi-circular mandāraka adorned with lotus scrolls enclosing bird figures flanked on each side by an Udadhikumāra riding karimakara and a motif of lion fighting an elephant at the terminal ends.

The garbhagṛha is astylar and almost the entire floor is occupied by a gaurīpaṭṭa with the liṅga missing. It has a Samatala ceiling carved with a large lotus flower in relief.

Temple 2 (Figs. 3b, 5; Plate 65)

Located ten ft. to the south of Temple 1 is Temple 2. It has lost its śikhara but its porch is intact. It has a tri-aṅga garbhagṛha with a short kapilī (Fig. 5). It stands on a pair of plain bhiṭṭas; the jaṅghā above the vēdībandha (Fig. 3b) shows only one row of sculptures (Plate 65). While the deities on the bhadras and the Dīkpālas on the karṇas are in niches surmounted by elaborate udgamas, the apsarases on the pratirathas are carved on pilasters showing ghaṭapallava at the base and at the capital, topped by a rectilinear bracket carved with stencilled palmettes. The deity on the kapilī-projection occurs in a niche topped by an ornate tōraṇa, flanked by a pattern made up of elongated śikharikās. The salilāntaras are relieved by chequers. The jaṅghā is topped by a bold grāsapaṭṭī which is surmounted by a varaṇḍikā comprising a register of tulā-ends carved with floral design, sandwiched between two kapōtapālīs, the upper one being broader.

The porch has two pillars and two pilasters of heavy look and proportions. Their square kumbhaka imitates the vēdībandha mouldings and they show square ghaṭapallava at the lower end as well as at the capital, with a 16-sided fluted shaft carved with chain-and-bell at the cardinal flutings. The upper part of the shaft has a grāsapaṭṭī surmounted by a flat circular ghaṭa design. The ghaṭapallava-capital carries heavy plain brackets of curved profile. The beam at its profile is treated like a grāsapaṭṭī which is in alignment with that topping the jaṅghā of the prāsāda. There are here three supervening courses, the lowest plain, the middle one carved with triangular ardhapadmas and the top one a kapōta-awning.

The jaṅghā-bhadras harbour Yōgāsana Sūrya (E), Gaṇēśa (S), and Pārvatī (N). The kapilī has Naṭēśa (N) and standing Pārvatī (S).

The pañcaśākha sanctum doorway shows patra, mithuna flanked by gandharvas and apsarases, and bāhya-śākhā carved with patralatā. The Śiva occurs as tutelary and Brahmā and Viṣṇu as terminal figures: the recesses depict the Nava-Grahas and the Mātṛkās in two friezes. The architrave profile shows the Ekādaśa-Rudras. The lower part of the doorway duplicates the ornaments of the neighbouring temple. The interior

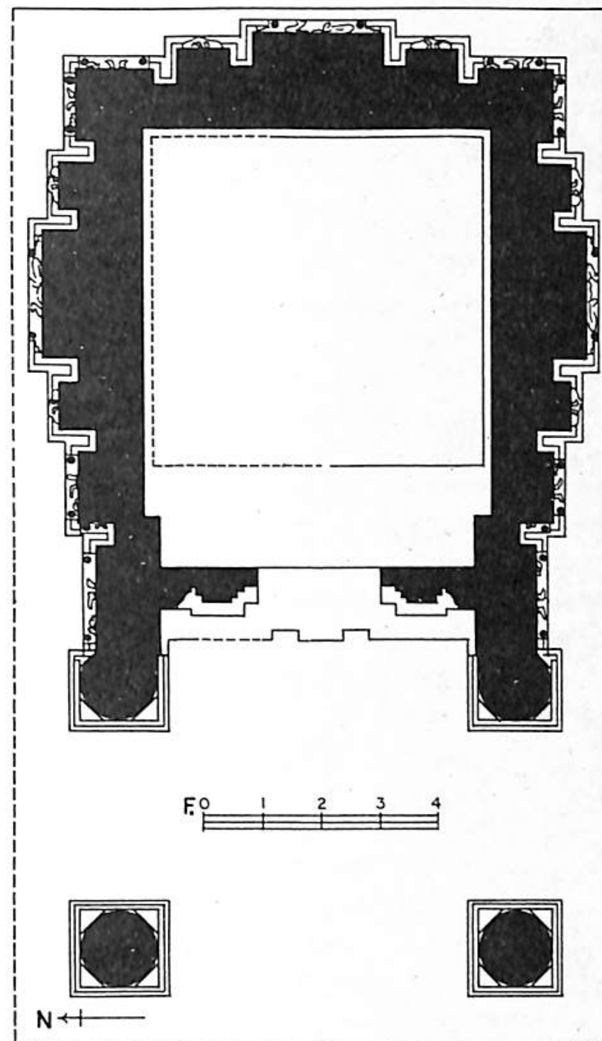


Fig. 5. Kadvāhā. Khirnīvālā group, temple 2, plan.

of the garbhagṛha, too, is similar. Both temples stylistically are assignable to the late tenth century.

Terahi, Mōhajamātā temple (Plates 66-70)

Terahi (ancient Tēramvī) in District Shivapuri is a well-known ancient site with temples and sculptures, mostly Śaivaite, dating from the seventh century onwards.

The east-facing Mōhajamātā is a Kālī temple, built on the outskirts of the Terahi village. Its importance is suggested by a lavishly ornamented tōraṇa erected as its entrance (Plates 68, 69), which collapsed in 1971.

The temple consists, on plan, of a tri-aṅga garbhagṛha and a short kapilī preceded by a mukhamaṇḍapa (Plates 66, 67). It stands on a pīṭha of which only the top moulding carved with lotus petals is exposed. The khura-kumbha mouldings of the vēdībandha are embellished with small niches containing diamonds or figures of gaṇas, while the kalaśa moulding is replaced on the bhadra and kapilī-projections by a vasantapaṭṭikā with a central grāsamukha.

The jaṅghā has two rows of sculptures, the lower row having figures of female divinities on all projections. Thus the karṇas bear consorts of the Dikpālas while the pratirathas project apsarases. The upper register has vētāla-ghouls, either single or in

pairs. The figures in the bhadra and kapilī are in niches canopied by kūṭacchādya crowned with an udgama. The salilāntaras as usual shelter vyālas in the lower row, but vētālas in the upper. The jaṅghā is terminated by a vasantapaṭṭikā and bharaṇa which is surmounted by a kapōtapālī and a row of tulā-ends showing vyāla-heads. The upper courses and the śikhara are lost.

The bhadra niches, treated as projecting subshrines, have lost their images but those on the south and north kapilī show powerfully rendered figures of dancing Vārāhī and Kaumārī.

The doorway is of the standard pañcaśākha design adorned with rosettes, mithunas flanked on both sides by rampant vyālas, and patravallī forming a bevelled bāhya-śākhā. Vaiṣṇavī seated on an emaciated Garuḍa is represented at the tutelary position on the lintel, with dancing Brāhmī and Mahēśvarī at the ends, the remaining Mātṛkās together with Vighnēśvarī—all dancing—are shown on a smaller scale in the intervening recessed space. The architrave shows dancers, musicians, and a Śaiva teacher attended by devotees. Each pēdyā shows a goddess standing in atibhaṅga, flanked by a river-goddess and a female attendant. The udumbara has the standard carved figures of the Kacchapaghāta temples.

The pillars and pilasters of the porch (Plate 67) are of the usual specifications; the pilasters, however, are of the Rucaka type, adorned with rich carvings of swirling patravallī, characteristic of the ninth century art of central India. All other features support a tenth century date for the temple.

The awe-inspiring image of Kālī forming the main cult-deity of the temple has now been removed and planted in a ninth century shrine in the neighbouring village of Mahuā.

The tōraṇa (Plates 68-70) faced east as did the temple and formed an ornamental gateway. Supported on two magnificently carved Bhadraka pillars, the tōraṇa forms a bow-shaped arch issuing from the mouths of a pair of makaras. Each pillar is surmounted by a sarvatobhadra niche which in turn supports a grand superstructure of architraves bearing ornamental friezes crowned with a register of rathikās harbouring a central image of Sūrya seated in a chariot on the east face and seated Viṣṇu on the west face with attendant divinities in the flanking niches. Above these sculptured registers rises the Phaṁsa-kūṭa of which only three lower tiers have survived. The Phaṁsa-kūṭa should have had at least two more tiers with a crowning ghaṇṭā, āmalaka, and kalaśa finial, which though lost, can be restored from the model shrine depicted on the lower part of the pillar-shafts.

Each pillar stands on a padmapīṭha surmounted by a karṇikā and the kumbhaka is embellished with sculptured niches on the cardinals. The shaft has on each cardinal a model Phaṁsanā shrine complete with crowning members, containing divinities like Brahmā, Bhū-Varāha, Balarāma, Gaṇēśa, Lakṣmī, and Umā, while the corner-facets show minor deities like nāgas, pramathas, and gandharvas. The model shrines are surmounted by a square register showing divinities such as Kubēra with attendants or musicians and dancers, surmounted by a grāsamukha, a ghaṭapallava, and another grāsamukha supporting a projecting sculptured base for a strut. Above the strut-base occur an ardhadarpaṇa and a darpaṇa carved with rich patravallī, surmounted by a bharaṇa of two ribbed members, capped in turn by rectilinear projecting brackets adorned with ornamental motifs. It is these brackets which support the quadripartite niches showing figures of deities including Mātṛkās.

The surmounting friezes on the architraves are laden with figures of gandharvas and vidyādharas, dancers, musicians, and mithunas, the last seen in the kakṣāsana-like bay-windows.

Though now fallen, this tōraṇa was one of the noblest monuments of its kind in central India. It is datable on grounds of sculptural style to the tenth century.

Gyāraspur, Viṣṇu temple (Hiṇḍōlā-tōraṇa and Cārkhambhā) (Plates 71-78)

What is locally known as Hiṇḍōlā-tōraṇa, provided an ornamental entrance to a ruined Viṣṇu temple (Plate 71), of which the four central pillars of the maṇḍapa locally called Cārkhambhā and a portion of the pīṭha mouldings have survived.

The tōraṇa standing in a paved court faces south (Plates 72-75), while the temple proper was built along a transverse axis facing east, the latter erected on the same pavement as the tōraṇa. The tōraṇa rises from a kumbhaka resting on a padmapīṭha and is supported on two profusely carved pillars which stand on a similar but smaller padmapīṭha and kumbhaka. The pillars are of the Bhadraka type and begin with a large niche on all four sides containing representations of Viṣṇu's Daśāvatāras (Plates 74, 75), canopied by a siṁhakarṇa, a pair of rectangular registers showing friezes of mithunas, dancers and musicians, next a gorgeous ghaṭapallava resting on a base of nāgapāśa, a grāsamukha, and an ardha-ratna flanked by scroll-volutes (Plate 73). The pillars carry a bharaṇa topped by broad kumāra-brackets. The intermediate space between the uccālaka pillars is filled by a pair of tall festoons, which emanate from the mouths of makaras seated above the lower kumāra-brackets. The festoons are carved with mālāvidyādharas. A beam carved with patravallī rests above the upper kumāra-brackets, surmounted by a pair of architraves, the lower one relieved by figures of deities in niches and devotees in the intervening spaces. The crowning member of the tōraṇa, which might have resembled the Terahi tōraṇa, is missing. A miniature model of a Viṣṇu temple complex, probably recovered from the débris of the main temple complex, has now been incongruently planted as finial of the tōraṇa.

The tōraṇa is a good specimen of the art of early tenth century as suggested by the pliant modelling of the Daśāvatāra figures and the richly done scrolls.

Of the main Viṣṇu temple only the central catuṣkī of the maṇḍapa approached by a flight of five steps from the east has survived on an eminence together with a portion of the moulded pīṭha seen lower down on the south side (Plate 76). The pīṭha shows a number of projections and recesses and its lowest moulding is a padma surmounted by a plain course from which project at intervals ornate bases of rathikās, now lost.

The central four pillars of the maṇḍapa (Plate 77) have the architraves but today without the ceiling and the roof. Each pillar is of the Bhadraka type and stands on a standard kumbhaka-base with a shaft adorned with ghaṭapallava at the lower end and vertically disposed patravallī on the broad cardinal as well as the narrower adjoining facets, all emanating from grāsamukhas flanked by adoring nāgas.

The bharaṇa (Plate 78), consisting of a ghaṭapallava and grāsamukha flanked by scroll-volutes, is crowned with a bracket formed of rows of tiny bhāravāhaka kumāras. Above the bracket rests a dwarf sur-capital adorned with grāsamukhas, surmounted by a bharaṇa which is crowned with elaborate brackets showing large heads of lions and elephants. The brackets support an architrave carved with deities in niches and apsarases in the narrow intervening recesses.

Stylistically, this ornate temple complex is assignable to the first quarter of the tenth century.

Gyāraspur, Śiva temple (Aṭhkhambhā) (Fig. 6; Plates 79-86)

The remains of a Śiva temple, locally known as "Aṭhkhambhā," face east and consist of a central śālā of the maṇḍapa, a pair of pillars of the antarāla supporting a tōraṇa, and

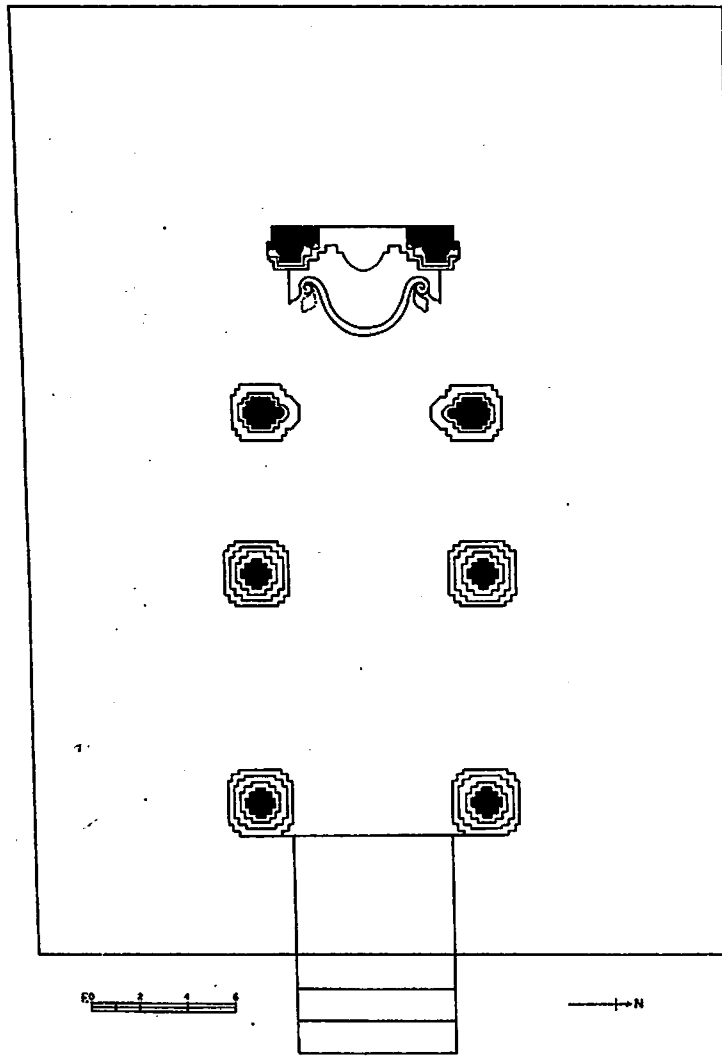


Fig. 6. Gyāraspur. Śiva temple (Aṭhkhambhā), plan.

the sanctum doorway (Plates 79, 80). The original mouldings of the pīṭha and vēdībandha are now covered up. Each pillar of the maṇḍapa-catuṣkī is of the Bhadraka type (Plates 80, 81) and stands on a superposed pair of kumbhakas, which add to the height of the pillars. The shaft starts with a plain base which contrasts with the fully carved surface above. The ornamentation is crisp and consists of a ghaṭapallava at the lower section of the shaft as well as at the capital, a vertically disposed patravallī, a pair of grāsapaṭṭīs, the upper one surmounted by ardharatna flanked by vegetal volutes constituting the bharaṇa. The pillars are crowned with brackets of curved profile, plain except at the corner joints, bearing a design of split grāsapaṭṭī. The uccālaka (Plate 82) has the standard bharaṇa crowned with highly ornate roll-brackets, carved with grāsamukhas and adorent nāgas on the flanks and joints, and an ardharatna motif sided by vegetal volutes on the front faces. The brackets carry an architrave relieved with mithunas in niches and dancers in lateral recesses, the niches crowned with a continuous row of short udgamas.

The pair of antarāla pillars, treated as pilasters aligned with those of the maṇḍapa-catuṣkī, duplicate the design of the maṇḍapa pillars but replace the uccālaka-section by an extension of the pillar shaft, crowned with the usual bharaṇa and kumāra-brackets, the latter substituted on the eastern face by rathikās harbouring images of Sarasvatī. On the inner face of the antarāla, are attached plainer but tall and elegant pilasters, rising

from an octagonal base and having a shaft with octagonal, 16-sided, and circular sections crowned with round bharaṇa and kumāra-brackets. A beautiful multi-festooned tōraṇa (Plate 83) emanates from a pair of mātaṅga-nakras with lithe curled trunks and seated on ornate cushions placed above these brackets. The suspended terminal of the central festoon of the tōraṇa emulates the form of Nandi's head, signifying the Śaivaite dedication of the shrine. The brackets support an architrave carved on the east and west faces with niches containing miscellaneous figures of simple as well as erotic mithunas, dancers, musicians, and a scene depicting the worship of Śiva-liṅga.

Of the garbhagṛha, only the lavishly ornamented doorframe (Plates 84, 85) has survived. The doorframe had five śākhās of which all but the bāhyaśākhā remain. They are in the order of patra, pramatha, the rūpa showing six different forms of Śiva-Pārvatī in niches, and pramathas. The lintel bears three niches, the larger central harbouring seated Śiva, the end ones Brahmā and Viṣṇu; while the dancing Sapta-Mātṛkās together with Naṭēśa and Nṛtta-Gaṇēśa are represented in the intervening recesses. The upper frieze of the lintel bears a design of kalpavallī with its convolutions containing birds, beasts, and yakṣas intertwined with tendrils and foliage. The surmounting architrave is relieved with human mithunas some depicting dance postures. The pēdyās show river-goddesses with attendants and Śaiva pratihāras, while the doorsill shows the mandāraka flanked by grāsamukhas in the middle and scenes of dance and music at the terminals.

The maṇḍapa-pillars bear three inscriptions of which the more significant is dated (v.s.) 1039 = A.D. 982 (Plate 86), and refers to the enshrined deity as Śrī Kṛṣṇēśvara. Gyāraspur is close to Vidiśā which formed an integral part of the Candēlla dominion ruled probably by Kṛṣṇapa under king Dhaṅga. Māsēr near Vidiśā has yielded a tenth century inscription mentioning one Nṛsiṁha, chief of a local feudatory line of Śulkis who owed allegiance to a Kṛṣṇarāja, probably identifiable with the same Candēlla Kṛṣṇapa.

The sculptural and architectural features of the temple accord well with the date 982 of the temple inscription.

Gyāraspur, Bājrā Maṭh (Fig. 7; Plates 87-96)

The Bājrā Maṭh is a Tripuruṣa-prāsāda (triple-shrined temple) (Plate 87) situated in the fields, just outside the village of Gyāraspur. The temple faces east and stands on a jagatī which has lost the original features.

Erected on three plain bhiṭṭas and a pīṭha consisting of a simple jāḍyakumbha, the temple stands on the vēdībandha. The jaṅghā (Plate 89) is divided into two registers by a paṭṭikā showing tamālapattras, surmounted by ṭhakārikās—a new feature. Only the lower register of the jaṅghā has sculptures and a peculiar motif resembling the finial of a Phaṁsa-kūṭa resting on a small mañcikā-pedestal in the salilāntaras. The bhadra-projections, with niched images, are prominent.

Though the three shrines are dedicated to three different deities, they are laid out with common walls in one row running north-south and facing east, and thus without the partition walls for the central shrine which is relatively larger (7 ft. x 5 ft.) (Fig. 7) and roofed by a Latina śikhara. This enshrines Sūrya; the lateral shrines are a little smaller (6.5 ft. x 5 ft.) and have Phaṁsanā roofs. They are dedicated to Saṅkarṣaṇa-Balarāma and to Śiva. The junction of the Phaṁsanā roofs on the two flanks of a Latina śikhara is a queer experiment with a rather unaesthetic effect which luckily had not been anywhere repeated. The maṇḍōvara of the lateral shrines is treated as a normal tri-aṅga structure preceded by a kapilī-projection on the north and south sides. In front of

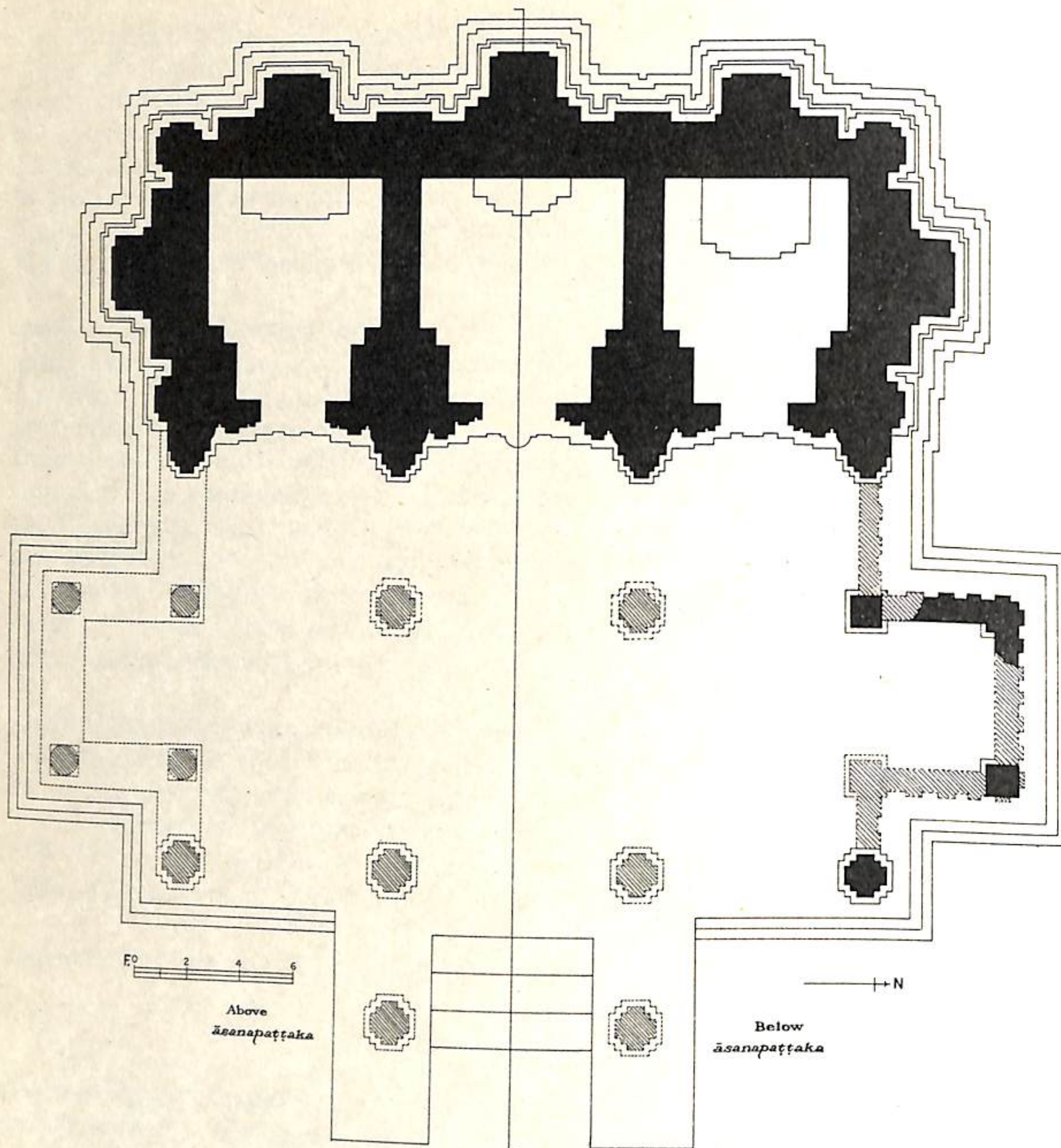


Fig. 7. Gyāraspur. Bājrā Maṭh, plan.

the shrines was laid out a common raṅgamaṇḍapa (Plate 88) of the nine-quadrant square type resting on 12 pillars and four pilasters, the latter flanking the doorway of the three shrines. Enclosed on all sides by kakṣāsana-balustrade, the raṅgamaṇḍapa had projections on the lateral sides with their roofs supported on additional pairs of half pillars. (These features of the raṅgamaṇḍapa are deducible from a small portion of the original surviving on the north side.)

The west (i.e., back) side shows three bhadras connected with the three shrines. The central bhadra-niche pertaining to the Sūrya shrine is more prominent and, curiously enough, harbours an image of Naṭēśa while the south shrine dedicated to Śiva has a mere diamond motif and the north shrine dedicated to Saṅkarṣaṇa has Sūrya in the niche of the west bhadra. The bhadra-niches on the lateral sides, like the central bhadra-niche on the west, are surmounted by a Phaṁsa-kūṭa model. The sculptures on

the jaṅghā-projections including the bhadras invariably represent an assortment of Brahminical gods and goddesses, rather unrelated to the deities enshrined in the respective shrines. Thus the west jaṅghā of the central Sūrya shrine depicts Ardhanārīśvara, an apsaras, and Vārāhī besides Naṭēśa figure; while the north jaṅghā of the Saṅkarṣaṇa shrine shows Kārttikēya, Sūrya, Śiva, and Gaṇēśa; and the south jaṅghā of the Śiva shrine has Narasiṁha, Balarāma, Kālī, and Sūrya.

The jaṅghā is surmounted by a varaṇḍikā consisting of a pair of kapōtapālīs with a plain kaṇṭha between. And above the varaṇḍikā rises the Latina śikhara over the central shrine and an ardha-Phaṁsanā roof over the flanking shrines. The Phaṁsanā roof, much damaged, starts above a register of sculptured rathikās (a feature met with also on the 11th century Murāyat temple group at Kadvāhā) and comprises diminishing kapōtas alternating with plain recesses and terminating just below the śukanāsa of the central śikhara. The śikhara shares the standard form and the tri-aṅga design of late tenth century Kacchapaghāta temples, though its upper half, which originally should have risen higher, had at some point in the past been arbitrarily restored to an ugly stunted form.

The best view of the temple is available from the west or the back where the central shrine with its tri-aṅga maṇḍōvara and śikhara clearly stands out from the lateral shrines, each of which had to lose a karṇa for being tagged to the central structure. The main attractions of these shrines are their exquisitely ornamented doorframes and flanking pilasters.

The doorframe (Plates 90-92) of the central shrine is saptaśākha (Plate 93) having ratna, nāga as nāgapāśa, kalpavallī (with variants at the fourth and sixth śākhās), the rūpaśākhā bearing eight of the 12 Ādityas, and the bāhya is carved with a luxuriant padmalatā. The kalpavallī of the third śākhā shows kinnaras, gandharva-musicians, elephants with or without riders, monkeys, and a pair of haṁsas depicted on lotus leaves in the meanders of the lotus scrolls. The kalpavallī of the fourth and sixth śākhās flanking the rūpaśākhā are depicted alike and mostly show undulating figures of female archers representing Uṣā and Pratyūṣā and their attendants in the meanders of the lotus scrolls. All śākhās continue up and spread in the lintel sections, except the rūpaśākhā which shows variegated motifs of bold grāsamukhas and wriggling vyālas with human riders. The lintel bears a prominent figure of Sūrya seated in his chariot. The architrave, placed above a grāsapaṭṭī, is carved with a broad frieze showing in three compartments three standing figures of Sūrya, representing his rising, midday, and setting aspects, driving in the chariot, flanked by two of his consorts besides Daṇḍī and Piṅgala, completing the full complement of the 12 Ādityas. The pēdyās depict river-goddesses with their companions alongwith the pratihāras of Sūrya. The udumbara is almost plain showing only two seated figures, Lakṣmī and Vaiśravaṇa.

The doorframe of the south shrine dedicated to Śiva omits the nāgaśākhā and consequently has only six sākhās essentially replicating the design of the central doorway (Plate 94). The second, third, and fifth śākhās here have a uniform type of kalpavallī depicting kinnaras, gandharva-musicians, pramathas, birds, and animals and aquatic creatures such as elephant, fish, tortoise, and makara, all seated on lotus leaves in the meanders of the lotus stalks. The rūpaśākhā here shows eight standing figures out of the Ēkādaśa-Rudras, while the architrave shows the remaining three. The dedicatory image is mutilated; the deity (Śiva) here was shown as riding on couchant Nandi (Plate 95). The pēdyā has the usual figures of the river-goddesses and the pratihāras but the udumbara is devoid of any decoration.

The doorframe of the north shrine dedicated to Viṣṇu as Saṅkarṣaṇa-Balarāma has six śākhās (Plate 96) which repeat the design of the south shrine. The rūpaśākhā here

shows eight standing figures of Saṅkarṣaṇa while the architrave harbours three such additional figures, each flanked by a pair of consorts and dwarf attendants. The lintel centrally bears a seated figure of Saṅkarṣaṇa.

Each doorframe was flanked by a pair of pilasters but since the shrines were built in a single row, four pilasters sufficed, and these were laid out in alignment with three transverse rows of pillars, now lost, turning the raṅgamaṇḍapa into what in Karnataka is called a navaraṅga. The pilasters essentially are of the Bhadraka order with an engaged fluted column in the middle, a guardian figure in the lower part, and a pair of grāsamukhas in the upper. The pilasters stand on a standard kumbhaka and bear on the upper part of the shaft the ornamentation of figures and luxurious vegetal volutes in superposed rows. Above is the bharaṇa crowned with kumāra-brackets with miniature figures of adoring nāgas in the corners. The brackets support a beam carved with ratnapaṭṭa, surmounted by an architrave adorned with simple geometrical design. The ceiling apparently is plain.

The spacious hypostyle raṅgamaṇḍapa, approached from the east by a flight of steps is indeed impressive and makes up for the awkward roofs of the flanking shrines. The bold modelling of the sculptures and the deep relief of the decorative ornaments indicate that the temple stylistically is assignable to the late tenth century.

This Brahminical temple was appropriated at some later date by the Jainas who have planted in the three shrines Jina images which, curiously, are also datable to *c.* tenth century.

Krishna Deva

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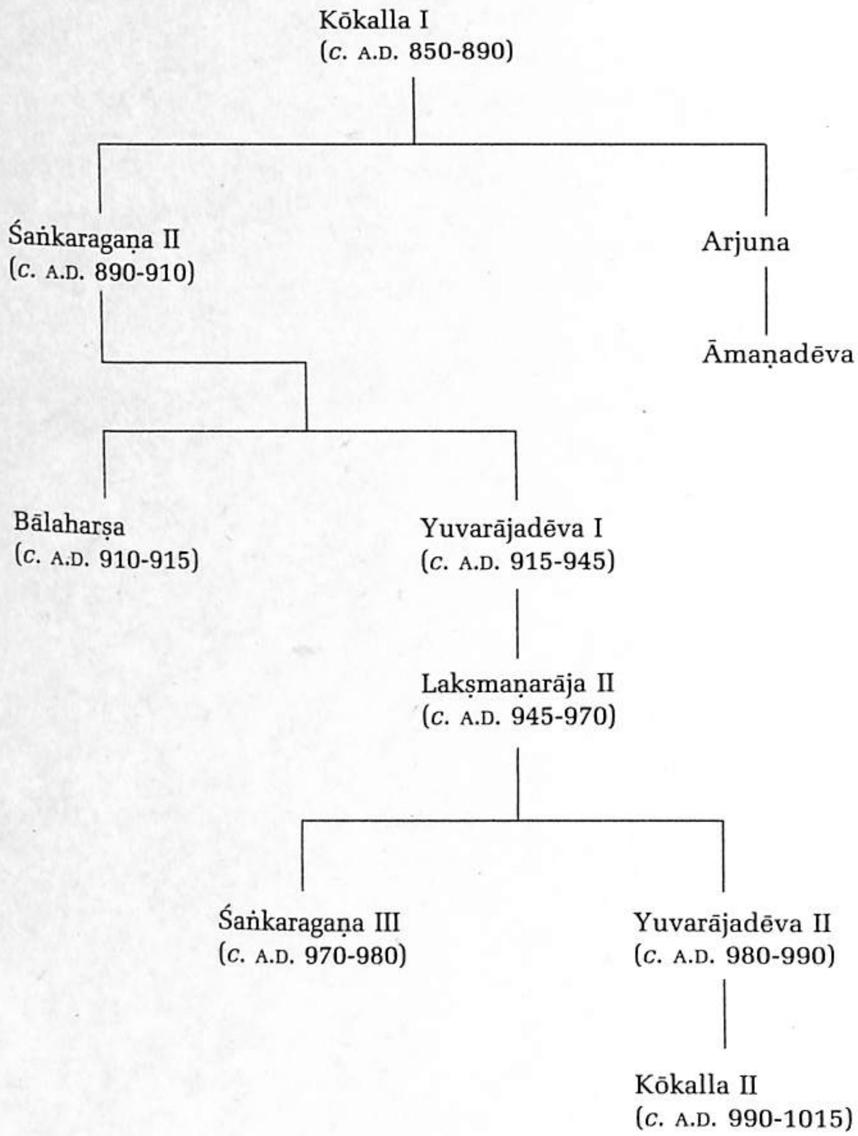
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Genealogical Table: Kalacuris of Tripurī



CHAPTER 47

Beginnings of Medieval Idiom: Cēdi style, phase 2, c. A.D. 950-1000

Kalacuris of Tripurī

Historical Introduction

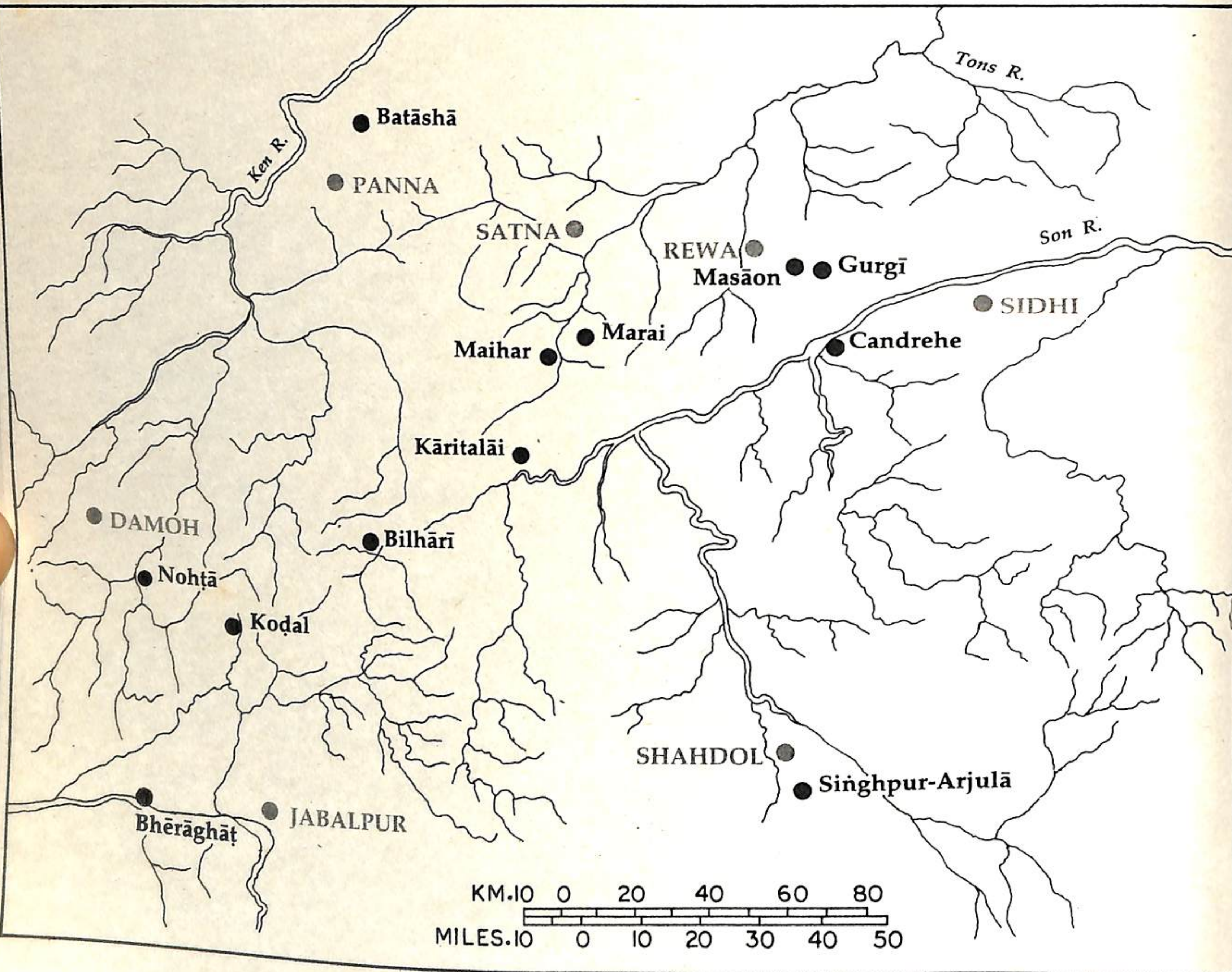
The tangible history of the Kalacuris or Haihayas of Tripurī, lords of Cēdi/Ḍāhala-dēśa—starts with Kōkalla I (c. A.D. 850-890), who, by his extensive conquests, raised his family to the imperial status. Possibly as an ally of the Rāṣṭrakūṭas, he clashed with Pratīhāra Bhōja and his feudatories and subsequently granted them "freedom from fear." He also defeated the Turuṣkas in Rajasthan, plundered east Bengal, and in the latter part of his reign vanquished Rāṣṭrakūṭa Kṛṣṇa II, his own son-in-law. A few subsequent Kalacuri rulers continued the practice of giving their daughters in marriage to the Rāṣṭrakūṭas. Kōkalla married a Candēlla princess and had 18 sons, of whom the eldest named Śaṅkaragaṇa (II), with the titles of Mugdhatuṅga and Prasiddhadhavala, administered various maṇḍala-Districts of Ḍāhala.

Śaṅkaragaṇa II fought with the Sōmavaṁśi king of Kōsala and annexed Pālī, District Bilaspur. Rāṣṭrakūṭa Kṛṣṇa II sought Śaṅkaragaṇa's help in repelling an invasion by Eastern Calukya king Vijayāditya III, but the combined Rāṣṭrakūṭa and Kalacuri armies suffered ignominious defeat at the hands of the Eastern Calukya general.

The gateway of the hill-fort at Bāndhogarh dating from the late Mughal period, has utilised ninth century pillars pertaining to ancient temples, now lost. These temples might have been constructed under the patronage of either Kōkalla I or Śaṅkaragaṇa II.

Śaṅkaragaṇa married off his daughter Lakṣmī to Jagattuṅga, son of Rāṣṭrakūṭa Kṛṣṇa II. Lakṣmī gave birth to Indra III who succeeded Kṛṣṇa II on the Rāṣṭrakūṭa throne and also took a Kalacuri princess as his queen. Śaṅkaragaṇa was succeeded by his elder brother Kēyūravarṣa Yuvarājadēva I.

Yuvarājadēva (c. A.D. 915-945) was a valorous general; he carried his successful arms against Kaliṅga and the Gauḍa country, then ruled by either Rājyapāla or Gōpāla II. In the latter part of his reign he suffered reverses at the hands first of Candēlla Yaśōvarmā and subsequently of Rāṣṭrakūṭa Kṛṣṇa III who (otherwise matrimonially) was a close relation. The conflict with Kṛṣṇa III was a prolonged one and involved even a temporary Rāṣṭrakūṭa occupation of a portion of Ḍāhala but the ultimate victory was won by Yuvarāja who celebrated the occasion by staging the play *Viddhaśālabhañjikā* written by his famous court-poet Rājaśēkhara. This is a semi-historical drama meant to glorify the victories and romances of Yuvarāja under assumed names. The king also distinguished himself as a liberal patron of arts and letters. He was a fervent devotee of Śiva and invited the Mattamayūra Śaiva pontiff Prabhāvaśiva from Madhumatī and built for him a Śaiva monastery with a temple at Gurgī, some 12 miles east of Rewā. He also constructed Gōlakīmaṭha which may be identified with the well-known Causaṭh Yōginī temple at Bhērāghāṭ. The Malkāpuram inscription of the Kākatīya king



Dāhaladēśa (Madhya Pradesh), Kalacuris of Tripurī, temple sites.

Gaṇapati, dated A.D. 1261, records that Yuvarājadēva donated 3,00,000 villages to his guru Sadbhāvaśambhu of the Gōlakī-maṭha. Also his queen Nōhalā, daughter of a Calukya chief Avantivarmā, built and richly endowed a Śiva temple which may be equated with the standing Śiva temple at Nohaṭā, near Damoh.

Four rock-inscriptions, three from the site of Bāndhogarh and one from Gopālpur, a mile north of Bāndhogarh, refer to the setting up of images of Fish, Tortoise, Boar, and Haladhara (Balarāma) incarnations of Viṣṇu by Gōllāka, a minister of Yuvarājadēva. These, as colossal rock-cut images, still stand at Bāndhogarh.

Yuvarāja's son and successor Lakṣmaṇarāja II also followed expansionist policy and humbled the kings of east Bengal, Kōsala, and Ōḍra (Orissa), obtaining from the last-noted ruler an image of serpent Kāliya, wrought in gold and jewels. Subsequently, he invaded with a mighty force Lāṭa, Gurjara, and Saurāṣṭra and reached Prabhāsa and dedicated to Lord Sōmēśvara the aforenoted image of Kāliya.

Lakṣmaṇarāja, also devoted to Śiva and Śaiva gurus, invited the Śaiva pontiff Hṛdayaśiva and donated to him the maṭha of Vaidyanātha or Nōhalēśvara which was made over by Hṛdayaśiva to his disciple Aghōraśiva. During his reign another Śaiva teacher, Praśāntaśiva, built a Śiva temple at Gurgī close to the one constructed by Yuvarājadēva I and installed images of Umā, Umā-Mahēśvara, Kārttikēya, Gaṇapati, and Sarasvatī. Gurgī has yielded a highly ornate tōraṇa (now serving as entrance to the palace of the ex-chief of Rewā) and a matching colossal (12 ft. 8 in. high) image of standing Hara-Gaurī (now installed in the Municipal Park at Rewā), which seem to pertain to the grand Śiva temple built at Gurgī either by Yuvarājadēva I or by the Śaiva guru Praśāntaśiva who flourished during the reign of Lakṣmaṇarāja II. Gurgī was reputed for the worship of Śiva as Sōmanātha, who is reverentially referred in the Gurgī stone inscription of Kōkalladēva II. Praśāntaśiva also built a maṭha at Vārāṇasī and another on river Śoṇa, the latter probably alluding to the existing Śiva temple at Candrehe.

Lakṣmaṇarāja had a highly erudite and pious minister named Bhaṭṭa Sōmēśvara who built at Kārītalāi, District Jabalpur, a temple of Varāha-Viṣṇu under the name of Sōmasvāmī. The king, the queen, and the crown prince Śaṅkaragaṇa, who is described as "parama-Vaiṣṇava," donated several villages for the maintenance of this temple whose ruins exist at the site together with a 7 ft. high image of Boar as mūlanāyaka. The Lakṣmaṇasāgara tank at Bilharī, situated near Murvārā, about 100 kms. north of Jabalpur, may also be ascribed to Lakṣmaṇarāja who may have built some of the temples, now ruined, at this site.

Lakṣmaṇarāja II was successively followed on the throne by his two sons, Śaṅkaragaṇa III and Yuvarājadēva II, who were ineffective rulers having short reigns. Śaṅkaragaṇa, who is described as "parama-Vaiṣṇava," may have set up the shrine of Śaṅkaranārāyaṇa referred to in an inscription at Bargāon, 27 miles west of Murvārā. He was involved in a conflict with Kṛṣṇapa, brother of the Candēlla king Dhaṅga, but met with an ignominious defeat. His successor Yuvarāja II proved even more pusillanimous and luckless. His kingdom was first invaded by his maternal uncle Calukya Taila II and subsequently by the Paramāra king Muñja who defeated him and occupied his capital Tripurī which he fled without offering resistance. When the enemy withdrew, the ministers, because of his cowardice, replaced him by his minor son Kōkalla II on the throne.

Though young, Kōkalla was able to restore the fallen prestige of his family by military prowess. He invaded the Gurjara country and also avenged the humiliation suffered by his father by defeating the Calukya monarch of Kuntala. Further, he advanced on the Gauḍa country and defeated Pāla king Mahīpāla I.

With the exception of Śaṅkaragaṇa III, who described himself as "parama-Vaiṣṇava," all other Kalacurī kings of Tripurī were devotees of Śiva and were mostly styled as "parama-Māhēśvara." They not only regarded Śiva as their iṣṭadēvatā but were fervent devotees of the Śaiva teachers of the Mattamayūra sect which had centres at Madhumatī (Mahuā), Tēramvī (Terahī), Kadambaguhā (Kadvāhā), and Raṇipadra (Ranod) — all situated within a circumscribed area of 50 kilometers in the adjoining Districts of Guna and Shivapuri in Madhya Pradesh.

Even though the Kalacuri kings were mostly described as "parama-Māhēśvara," they had no sectarian bias and were tolerant to other sects such as Jainism and Buddhism. Effigy of Lakṣmī appeared more often on the royal seals of the land-grants of the Kalacuris than that of Nandī, Śiva's mount. Sārnāth continued to thrive as a Buddhist centre during the Kalacuri rule over Vārāṇasī. Images of Buddha, Bodhisattvas and Tārā are also known from Tripurī and Gopālpur near Bāndhogarh in Ḍāhala. But by and large the kings, the aristocracy, and the populace were followers of the Smārta form of Brahminism, worshipping all Brahminical gods and goddesses dominated by Śiva and Śakti and practicing charity to brāhmaṇas, and undergoing a cycle of rites and rituals, *vratas*, and celebrating festivals.

Architectural Features

The Kalacuri temples of the tenth century generally are available on square-orthogonal plan, the exceptions being the Candrehe and Masāon temples. They have a vṛtta-saṁsthānaka or circular plan with 16 bhadras, the type having a limited vogue both spatially and temporally which was more popular in the brick medium in the adjoining Districts of Fatehpur and Kanpur in Uttar Pradesh, forming part of the ancient Vatsadēśa. Further, the hypaethral and circular plan and the elementary design of the Causaṭha Yōginī temple is exceptional and obviously was dictated by religious compulsion.

The Cēdi temple often stands on a moulded jagatī-terrace and consists of a tri-aṅga garbhagṛha, a short kapilī and a prāggrīva or a mukhamaṇḍapa enclosed by vēdī-kakṣāsana-balustrade. The temple rises on a pīṭha with ornate mouldings, usually including courses decorated with padmadala, puṣpapaṭṭī, and maṇibandha, surmounted by jāḍyakumbha, karṇikā, broad antarapaṭṭa carved with chequers, and either plain paṭṭikā or grāsapaṭṭī, though these as yet are not a rigid fixity. The pīṭha is surmounted by an ornate vēdībandha for the prāsāda and kapilī and by a kakṣāsana-parapet for the mukhamaṇḍapa. The vēdībandha has the usual mouldings, including an antarapaṭṭa carved with niched diamonds (ratnapaṭṭī), and is often faced with niched figures crowned with udgama-pediments. The kakṣāsana has the usual mouldings including an āsanapaṭṭa which bisects the mukhamaṇḍapa pillars, usually of the plain Bhadraka type. The prāggrīva has a Miśraka pair of pillars and corresponding pilasters with octagonal, 16-sided, and circular sections. While the pillars of most of the temples carry brackets of plain curved profile, those at Nohṭā bear figures of kumāras and at Maihar dynamic figures of vidyādhara mithunas.

The jaṅghā invariably bears two rows of sculptures, a larger below and smaller above, separated by a madhyabandha showing either tamālapatras or a file of grāsa-heads. The lower register carries apsarases on the projections of the pratibhadras and Dikpālas at the karṇas, while the salilāntara-recesses show vyālas. The upper register usually bears figures of secular (or vidyādhara) mithunas in both projections and recesses. The bhadra-niches span both rows of the jaṅghā and are crowned with udgama-pediments.

The doorframe, as a rule, has five śākhās, carved with vallī or maṇipaṭṭikā, mithunas flanked on both sides by either vyālas or playful gaṇas, and padmalatā. The

lintel is adorned with Nava-Grahas surmounted by Mātṛkās, faced by three projections or niches bearing figures of the Trinity with Śiva or Viṣṇu in the centre (according as the temples are dedicated to the worship of Śiva or Viṣṇu). The pēdyās have figures of the river-goddesses and the pratihāras while the doorsill bears Udadhi-kumāras, gajākrānta-siṁha, and a niched divinity or frieze on the two flanks of the mandāraka embellished with lotus stalks.

The varaṇḍikā consists of a kaṇṭha, sometimes carved with chequers or ratnapaṭṭī, and sandwiched between two kapōtapālīs. The śikhara is invariably Latina and pañcaratha of medium height, adorned with a fine jāla of gavākṣas.

The earlier temples normally have either Samatala vitāna (Padmaśilā-ceiling) made of two intersecting squares, while the developed ones like the Śiva temple at Nohṭā also carries a Nābhicchanda ceiling. The Nohṭā temple is exceptional also in some other aspects. Thus it is the only known tenth century Kalacuri temple to have a columnar raṅgamandapa in addition to a mukhamaṇḍapa. Further, its jaṅghā has four registers, two carved with sculptures and two with decorative udgama-pediments while its varaṇḍikā shows a row of vyāla-heads, a feature which it stylistically shares with the Caturmukha Mahādēva temple at Nacnā and some Kacchapaghāta temples at Kadvāhā.

Candrehe, Śiva temple (Figs. 8a, 9; Plates 97-104)

This temple adjoins the Śaiva monastery, in a forest-village now known as Candrehe

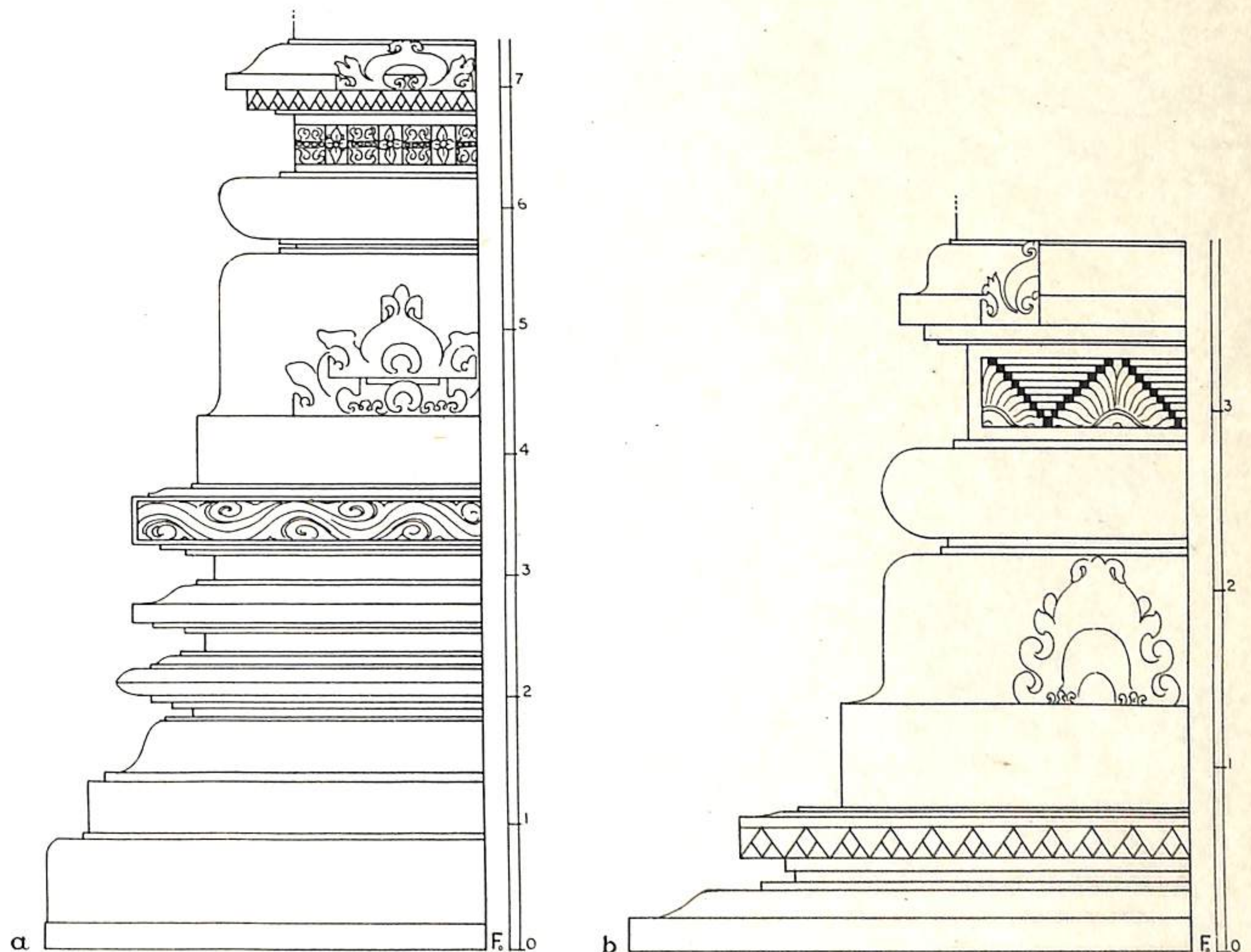


Fig. 8. **Pīṭhas and vēdībandhas:**
a. Candrehe. Śiva temple; b. Masāon. Śiva temple.

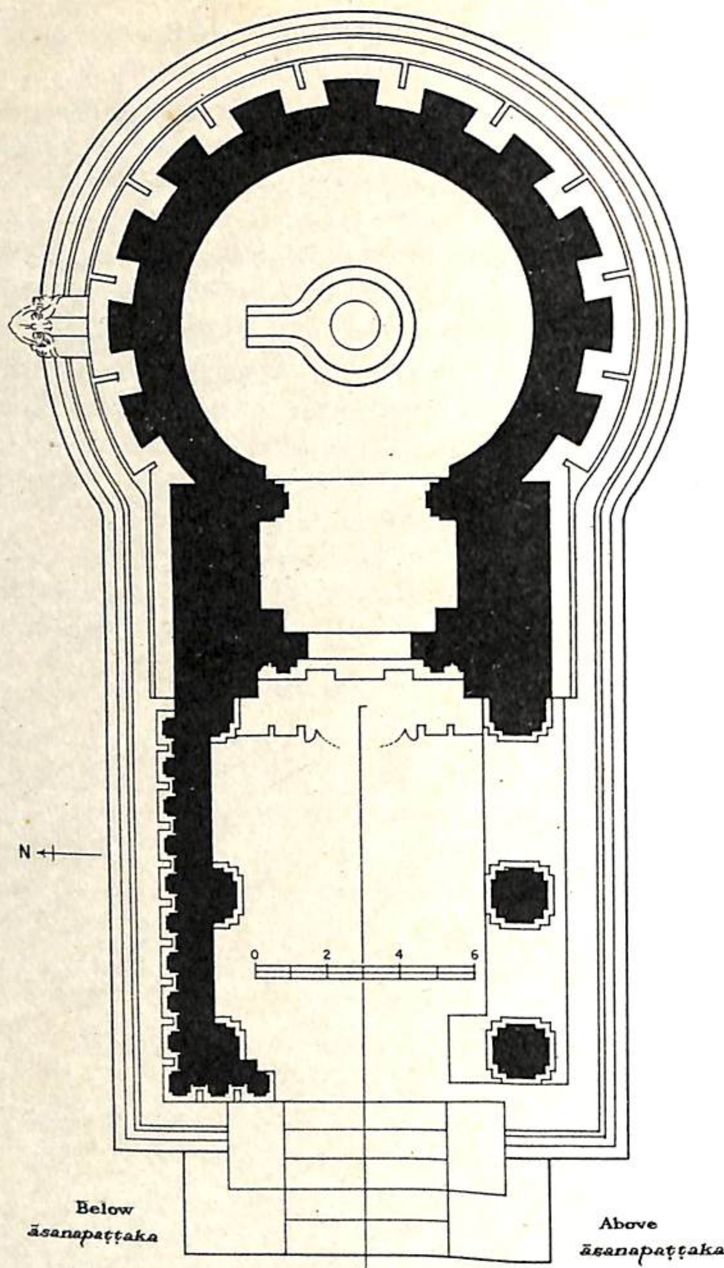


Fig. 9. Candrehe. Śiva temple, plan.

situated on the right bank of the river Son, about 50 kms. southeast of Rewā in Madhya Pradesh. It is a west-facing nirandhāra temple with a circular garbhagṛha preceded by an antarāla and a mukhamaṇḍapa, the whole resting on a lofty jagatī, measuring 46.5 ft. x 28 ft., with flights of steps attached to the jagatī and the mukhamaṇḍapa (Fig 9; Plate 97). The jagatī has bhadra-projections on the west, north, and south, co-axial with the cardinals of the garbhagṛha, and originally had moulded courses showing puṣpapaṭṭī and bands with vallī, tamālapattras, and broad chequers; however, the surviving courses were haphazardly rearranged in a later restoration.

The temple stands on a common conspicuous pīṭha composed of khura-kumbha, jāḍyakumbha, karṇikā, kapōta, and vasantapaṭṭikā. The garbhagṛha and the kapilī carry above the pīṭha a bold and ornate vēdībandha (Fig. 8a) with an antarapaṭṭa carved with ratnapaṭṭī, and kapōtapālī underscored by triangular frills while the

mukhamaṇḍapa has, in lieu of the vēdībandha, a mattavāraṇa complex composed of rājasēna, vēdikā, āsanapaṭṭa, and kakṣāsana.

The garbhagṛha is circular both internally and externally (Fig. 9; Plate 101) and is composed of 16 curved bhadras which are carried over the entire elevation from the vēdībandha to the tip of the śikhara. Of these bhadras, only 11 are actually represented while the remaining five have been omitted on account of the presence of kapilī at that segmental point.

The jaṅghā (Plate 99), divided into lower and upper registers by a paṭṭikā of tamālapattra design surmounted by a karṇikā, is composed of plain pilasters, one for each bhadra; this is supervened by a grāsapaṭṭī and a bistriated varaṇḍikā of two ornate kapōtapālīs. The handsome latā of the śikhara terminates in a tongue of udgama. Though the vēṇukōśa is conspicuous by absence, the śikhara is noteworthy for its subtle, elegant curvature and the filigree-like fine carving of the gavākṣa-jāla on the latās of which all 16 are present above the śukanāsa level. The śikhara (Plates 97, 99) is crowned with an āmalasāraka, candrikā, āmalaka, and ghaṭa-finial.

The kapilī (Plate 100) shares with the garbhagṛha a plain jaṅghā and a dvistara-varaṇḍikā, above which occur a succession of ornate zones carved with gajapīṭha, kakṣāsana mouldings, ratnapaṭṭī and a pair of phāṁsākāra aedicules harbouring sculptures of a divinity flanked by attendants. These are surmounted by the lateral face of the śukanāsa ornamented with registers of vallī, chequers, and tilakas (Plate 98). The front of the śukanāsa repeats some of these registers which are crowned with a śūrasēnaka harbouring a head of Mahēśamūrtī.

The mukhamaṇḍapa is partly enclosed by a vēdikā, āsanapaṭṭa, and kakṣāsana (Plate 102); and its roof is supported on two pairs of pillars and a pair of pilasters, all intercepted by the āsanapaṭṭa. The pillars and pilasters are of the plain Bhadraka order surmounted by a ribbed capital and brackets of plain curved profile. The mukhamaṇḍapa has a large Padmaśilā-ceiling (Plate 104) carved in low relief, fringed around by vallī and grāsamukhas.

The mukhamaṇḍapa-doorframe (Plate 103) is plain triśākha but relieved by a vallī on the udumbara and by a row of tamālapattras on the architrave. The antarāla is a small chamber and leads through a narrow entrance flanked by a pair of plain pilasters into the interior of the garbhagṛha which centrally enshrines a large Śivaliṅga on a pīṭhikā.

The adjoining Śaiva maṭha bears an inscription proclaiming the building of the maṭha by the Śaiva pontiff Prabōdhaśiva in A.D. 973 and close to the temple earlier constructed by his preceptor Praśāntaśiva. As the two structures are situated within a few yards of each other and have striking stylistic affinities, there is no doubt that this Śiva temple was built a generation earlier, in *c.* 950.

Masāon, Śiva temple (Figs. 8b, 10; Plates 105-107)

Masāon is situated on the bank of a large tank, two miles south of Gurgī which is 12 miles due east of Rewā. The much ruined west-facing temple is a duplicate in plan and design of the better preserved Candrehe temple with slight variations. This temple (Plate 105) lacks a jagatī and has a less pretentious pīṭha but a vēdībandha very similar to that at Candrehe. Its jaṅghā (Fig. 8b), too, is composed of plain pilasters of ashlars but has three registers in place of two, the top row capped by a haṁsapaṭṭikā, a new feature. The varaṇḍikā is likewise dvistara and is surmounted by the latās of the śikhara numbering 16, as indicated by the surviving fragments. Of the śukanāsa (Plates 106, 107) only the basal rathikās are intact containing figures of a divine mithuna, and vyāla, besides conspicuous designs of lotus and diamonds.

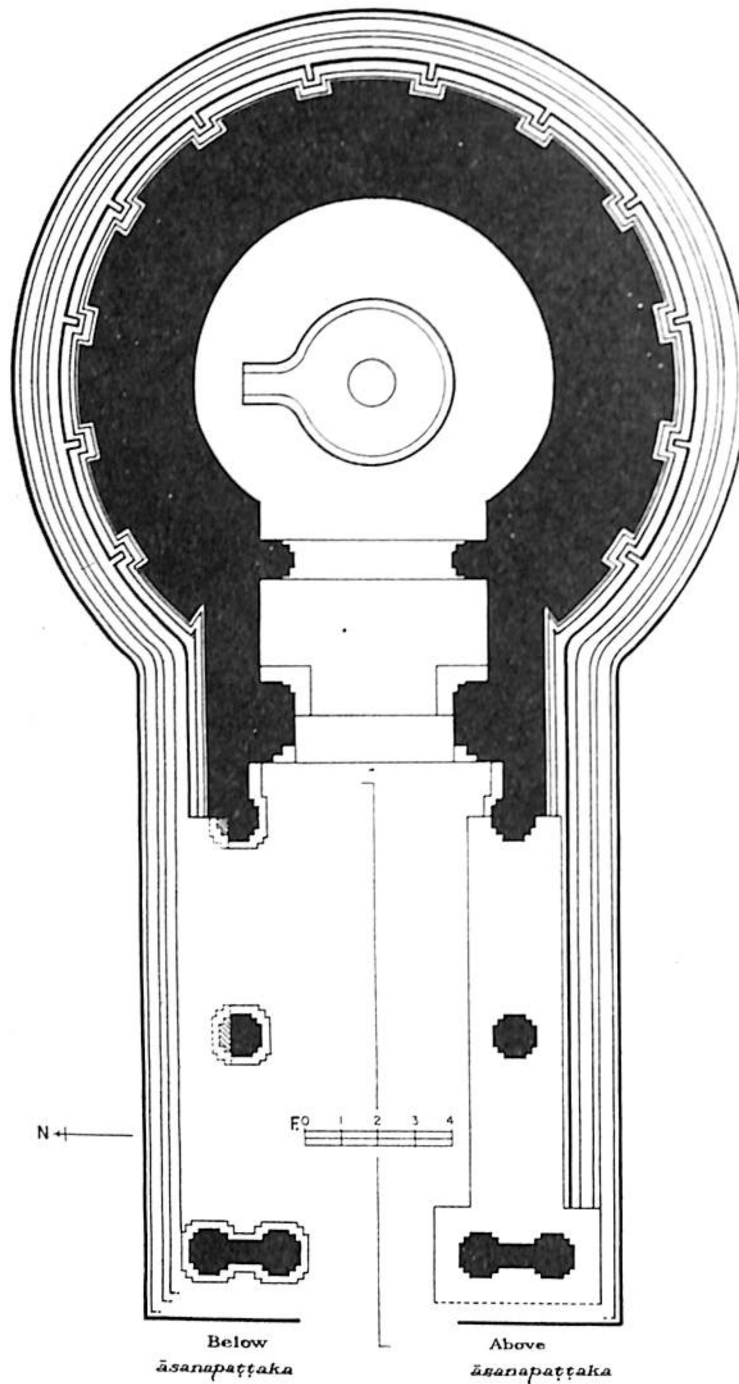


Fig. 10. Masāon. Śiva temple, plan.

The temple has an ardhamaṇḍapa, antarāla, and a circular garbhagṛha enshrining Śivalinga (Fig. 10) similar to Candrehe example; but the constituents are slightly larger, the garbhagṛha being 17 ft. 3 in. or 1 ft. 3 in. larger in external diameter than the one at Candrehe.

Stylistically, this temple is coeval with Candrehe temple and likewise is assignable to *c*. 950 or slightly later.

Nohṭā, Śiva temple (Figs. 11a, 12; Plates 108-118)

Nohṭā, situated some 20 kms. southeast of the town of Damoh, is well known for its large Śiva temple. The west-facing temple (Plate 108) stands on a four feet high platform, now plain, and consists on plan of a prāsāda preceded by a kapilī, a raṅgamaṇḍapa, and a mukhacatuṣkī (Fig. 12). The pīṭha is commonly formed for the whole temple and has kumbha adorned with lotus petals all over its skandha, the jāḍyakumbha also carved with lotus petals; then follow the karṇikā, maṇipaṭṭikā, plain

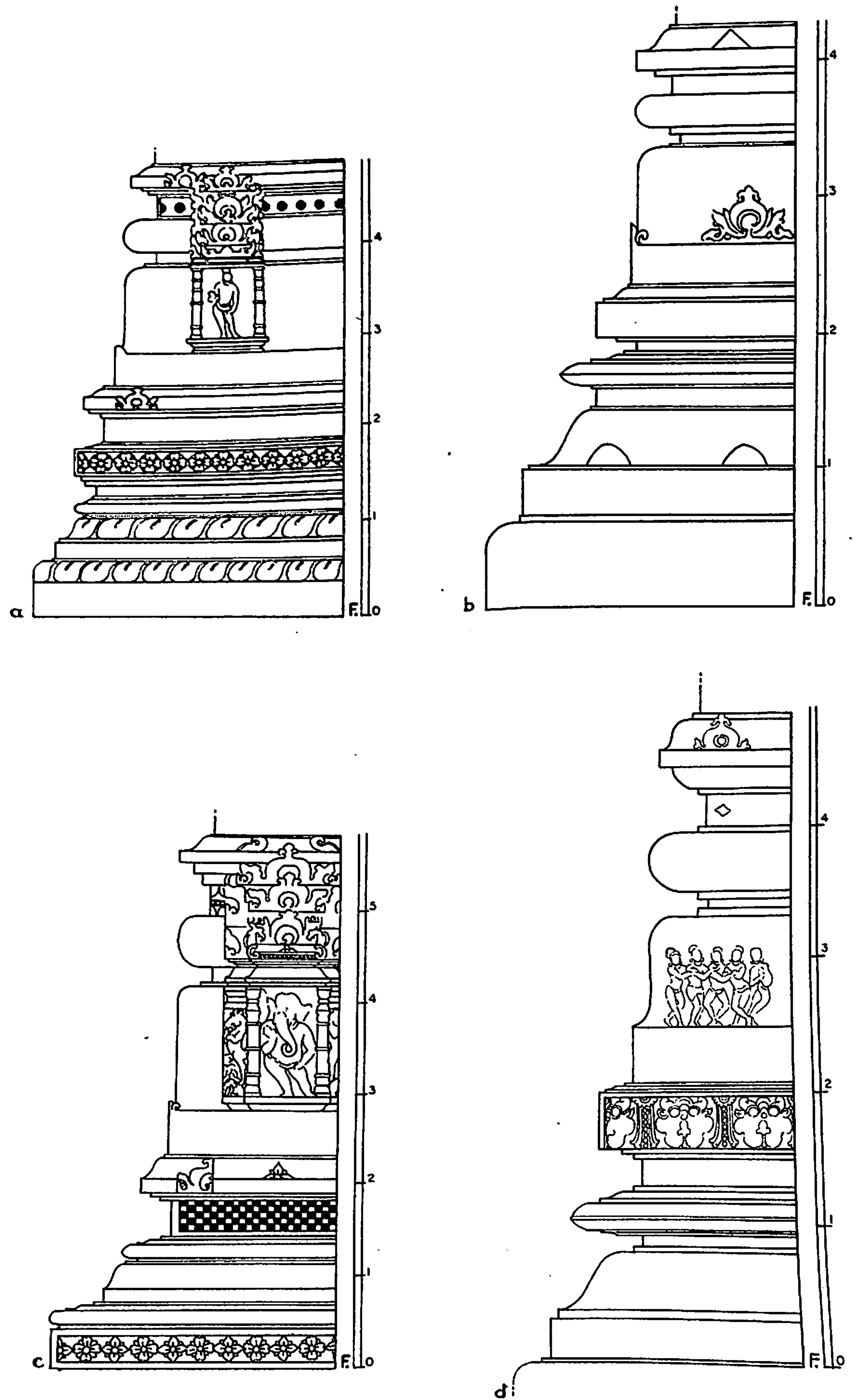


Fig. 11. **Pīṭhas and vedībandhas:**
a. Nohṭā. Śiva temple; b. Batāśā. Viṣṇu temple; c. Koḍal. Śiva temple; d. Maihar. Gōlā Maṭh.

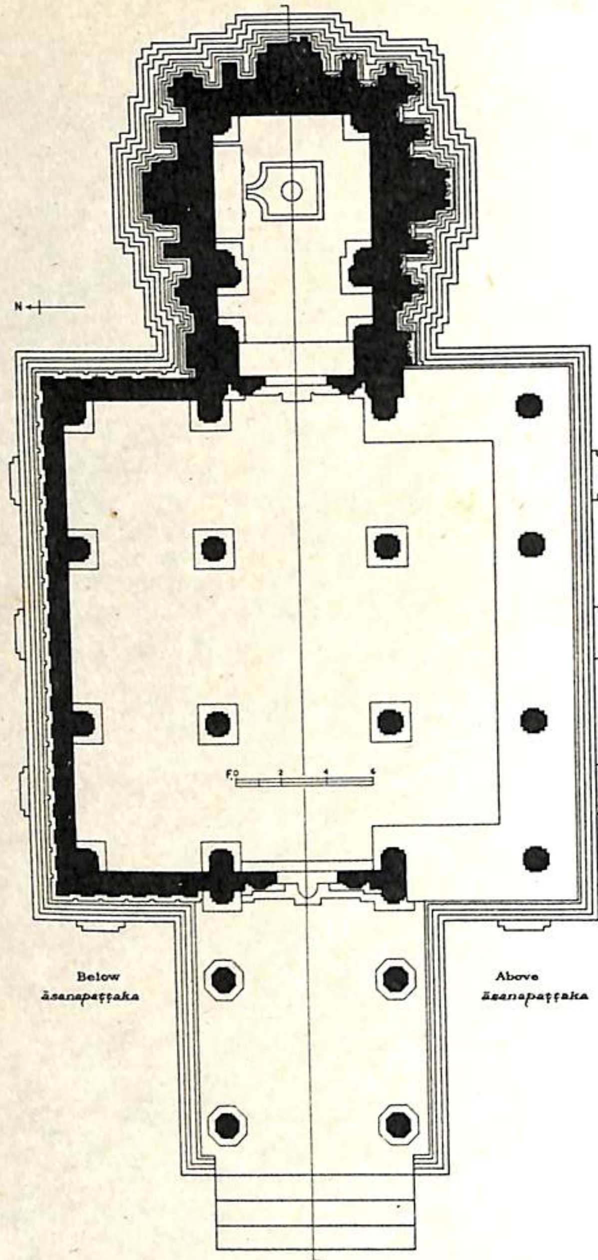


Fig. 12. Nohṭā. Śiva temple, plan.

antarapaṭṭa, and a thin kapōtapālī: while the garbhagṛha and the kapilī have above the pīṭha an ornate vēdībandha (Fig. 11a; Plate 110). The raṅgamaṇḍapa has the mattavāraṇa (Plate 111) composed of the rājasēna, vēdikā, and āsanapaṭṭa. The pīṭha of the raṅgamaṇḍapa is punctuated with small niches, three each on the north and south and two on the west, harbouring figures of goddesses including Gajalakṣmī.

The prāsāda is tri-aṅga with a prominent bhadra-projection and thinly projecting pratirathas and karṇas, with intervening salilāntara-recesses at the jaṅghā (Plate 109). The jaṅghā has three registers, two carved with sculptures and two with decorative udgama-pediments. The lowest register has larger and more important sculptures representing forms of Śiva in the bhadra-niches (Plate 113), apsarases at the pratirathas, Dikpālas at the karṇas, and vyālas in salilāntara-recesses (Plate 112). The upper sculptural row is narrower and has a figure of divinity in the bhadra-niche and mithunas or groups of three figures, generally secular, on the remaining rathas as well as the

salilāntaras. The madhyabandha separating the lower sculptured row from its udgama-pediments is carved with strips of tamālapattra design while that between the upper sculptured row and its decorative udgamas is carved with strips of a design resembling bhūmi-āmalaka, surmounted by a thin kapōtapālī-cornice. A similar cornice separates the second row from the third.

The larger bhadra-niches shelter Śiva as Naṭēśa (S) (Plate 113), Andhakāntaka (E), and Vīṇādhara (N). The kapilī, which duplicates the arrangement of the bhadra-niches, features Cāmuṇḍā (S). The upper bhadra-niche of the main jaṅghā shows Sūrya (E).

The jaṅghā is surmounted by a row of vyāla-heads above which rises the śikhara. The tri-aṅga śikhara, adorned with a fine jāla of gavākṣas, has been unimaginatively restored by the conservators using the original material, producing an ugly curvature. The crowning āmalaka and kalaśa seem original.

The temple is entered through two short flights of steps on the west. The mukhamaṇḍapa has a flat Padmaśilā, supported on four tall plain Miśraka pillars (octagonal below, 16-sided in the middle section and circular above) with an octagonal moulded base and a ribbed circular capital with kumāra-brackets.

The mukhamaṇḍapa leads to the raṅgamaṇḍapa through a pañcaśākha-doorframe (Plate 114) carved with ratnas, gaṇas, mithunas, gaṇas, and padmalatā harbouring human figures in the meanders. The lintel shows Nava-Grahas and Naṭēśa on the projecting lalāṭa, while the architrave bears seated Śiva in the central niche and Brahmā and Viṣṇu in the end-niches, with six minor standing gods between. The pēdyās are carved with figures of Gaṅgā and Yamunā standing under padmātapatra or lotus-canopy with attendants, flanked by Śaiva pratihāras. The doorsill bears a lotus stalk entwining two elephants on the mandāraka, which is flanked on each side by a pair of Udadhi-kumāras, lion fighting an elephant, and a seated divine mithuna (Brahmā-Brahmāṇī on the left and Lakṣmī-Nārāyaṇa on the right end.)

The raṅgamaṇḍapa is a large hall of nine bays enclosed by a vēdikā-balustrade and supported on four central pillars (Plate 115) and 12 peripheral pilasters. The pillars are of the Bhadraka type; they show "stencilled" scrolls and ghaṭapallava at the base as well as up below the capital. The upper ghaṭapallava is surmounted by a ribbed capital which is crowned with brackets of curved profile adorned with kumāras at the corners. The pilasters are essentially similar, though those at the corners are intercepted by the āsanapaṭṭa and cut in twain. The central bay of the raṅgamaṇḍapa has a Nābhicchanda vitāna (Plate 116) of three tiers, while the peripheral bays have Samatala vitānas, generally carved with lotus flowers.

The garbhagṛha's doorway (Plate 117) is pañcaśākha, essentially similar to the maṇḍapa doorway with minor differences in details. The lintel bears seated figure of Śiva in the centre and standing Brahmā-Brahmāṇī and Lakṣmī-Nārāyaṇa at the ends. The udumbara has seated Gaṇēśa and Gajalakṣmī in rathikās at the ends.

The roofs of the mukhamaṇḍapa and the raṅgamaṇḍapa are fully renovated. They have completely lost their original features.

The garbhagṛha, measuring *c.* 6 ft. 5 in. square, has four corner-pilasters, which carry the lintel and the architrave carved with triangular ardhapadmas surmounted by a row of gagārakas and a festoon of ardhapadmas. The ceiling is Samatala Padmaśilā (Plate 118). The garbhagṛha enshrines a Śivaliṅga.

This temple has some of the handsomest sculptures in the Ḍāhala vein (Plate 112) combined with architectural motifs and carvings like the row of vyāla-heads above the jaṅghā, pillars showing "stencilled" scrolls, and a Nābhicchanda-vitāna, which all suggest a date slightly before 950. It is not unlikely that this ambitiously designed temple was built by Nohalā, consort of Yuvarājadēva I (*c.* 915-945), who is recorded in

the Kalacuri inscriptions to have constructed and richly endowed a Śiva temple. ("Nohṭā", the appelation of the locality, is suggestive of Nohalā.)

Bhērāghāṭ, Causaṭh Yōginī temple (Plates 119-122)

Bhērāghāṭ is a rocky eminence situated in the fork at the confluence of the picturesque Narmadā and the Bāvangaṅgā, 21 kms. southeast of Jabalpur city and ten kms. south of Tripurī. The circular and hypaethral Causaṭh Yōginī temple (Plate 119) practically occupies the entire plateau (external diameter 131 ft., internal diameter 116 ft.) with a thick wall preceded by pilasters and pillars, each numbering 84, arranged in two concentric circles. A pillar in front and a pilaster at the back, placed against the thick wall, supported a flat roof with eaves terminating in daṇḍacchādya running all along. In all 81 images were sheltered under the roof which included Mātṛkās besides the Yōginīs.

An examination of the circular cloister reveals that it was built in two phases. Cunningham and R. D. Banerji assigned the old circular wall with its inscribed statues of the Yōginīs (Plates 120, 121) to the first phase, datable to the tenth century, and the upper portion of the back wall and the roof together with the portico pillars to the second phase, datable to *c.* mid 12th century.

The set of dancing Mātṛkās with Vīrabhadra and Gaṇēśa in brittle red sandstone are clearly distinguishable from the Yōginīs which are sculpted in a greenish yellow sandstone, each represented as seated on a pedestal with subsidiary figures all around. While the Mātṛkās (Plate 122) stylistically are datable to *c.* 700, the Yōginīs, which practically are all inscribed, may be assigned, on the basis of sculptural style and palaeography, to *c.* mid tenth century.

Inside the circular enclosure, but off the centre or the central line, stands a temple of Śiva locally called Gaurī-Śaṅkara, comprising a pañcāṅga garbhagṛha with a Phaṁsanā roof, a kapilī, and a raṅgamaṇḍapa, enclosed by a kakṣāsana-balustrade. The temple faces south and enshrines an image of Gaurī-Śaṅkara, inscribed *Varēśvaraḥ*. This temple with late architectural features, suiting a date in the 12th century, is identifiable with the Śiva temple built by Ālhaṇadēvī, mother of king Narasiṁha, as recorded in the Bhērāghaṭ inscription of Narasiṁha dated 1155, deposited with the American Oriental Society. The Gaurī-Śaṅkara temple bears an undated inscription referring to a reverential visit to the temple by Gōsaladēvī (daughter-in-law of Ālhaṇadēvī) together with her son Vijayasiṁha (*c.* 1188-1210) who was then reigning, and her grandson, prince Ajayasiṁha.

It appears that the earlier temple was open to the sky and had neither a roof nor a cloister. It was the authors of the Gaurī-Śaṅkara temple who added the roof and the cloister in the 12th century. The original Yōginī temple of the tenth century has been identified by Banerji as well as Mirashi with the Golakīmaṭha built by king Yuvarājadēva (*c.* 915-945), as recorded in the inscriptions. As for the Mātrikā figures of *c.* 700, which may or may not have existed at this site, they were accommodated in the circular temple together with the 64 Yōginīs and a few other deities. The Causaṭh Yōginī temples at Hīrāpur and Rānīpur Jhariāl in Orissa, which are contemporaneous with the Bhēraghāṭ temple, are also hypaethral and circular structures, but are smaller and do not accommodate more than 64 figures, the traditional number of the Yōginīs. The Yōginī temple at Khajurāho, which, unlike these temples, is rectangular, has likewise provision for just 64 peripheral shrines.

Marai, Śiva temple (Plates 123-131)

This east-facing temple at Marai is located four kms. south of Satnā. Comprising a developed tri-aṅga garbhagṛha, the temple has lost its śikhara and maṇḍapa (Plate 123).

It has a tall pīṭha (Plate 124), its antarapaṭṭa shows chequers and other designs, and the grāsapaṭṭī rests on three courses of which two are adorned on the skandha with large lotus petals. It has a powerfully formed and ornate vēdībandha with the kumbha moulding faced with large udgama-pediments and the antarapaṭṭa carved with ratnapaṭṭī.

The jaṅghā (Plates 125, 126) bears two rows of sculptures, the larger below and smaller above, separated by a paṭṭikā of tamālapattras surmounted by a karṇikā. Both rows have apsarases on the pratibhadras: and while the lower register has Dikpālas on the karṇas, the upper one has Aṣṭāvasus in the same position. The lower row shows vyālas in the salilāntara-recesses while the upper one mostly has secular mithunas. The bhadra-niches are empty and conspicuously large, rising through both rows of the jaṅghā and their crowning udgama-pediments overeach the varaṇḍikā. The jaṅghā terminates in a design resembling bhūmi-āmalaka which is surmounted by a ribbed bharaṇī, a maṇipaṭṭikā, and a pair of kapōta-cornices, the latter constituting the varaṇḍikā. No traces have survived of the śikhara.

The garbhagṛha-doorframe (Plates 127-129) is pañcaśākha. The first śākhā is left uncarved, the second and the fourth are carved with gaṇas dancing and performing music, the third with mithunas and the fifth with vyālas. The lintel bears friezes of Nava-Grahas and Mātṛkās and is faced with three rathikās with phāṁsākāra roofs, the central one figuring Lakulīśa, those at the end Brahmā and Viṣṇu. The pēdyās show Gaṅgā and Yamunā flanked by Śaiva pratihāras.

The garbhagṛha (Plate 130) has four corner pilasters of the plain Rucaka type carrying architrave adorned with vallī, triangular frills, padmapatra, and maṇipaṭṭikā. The architrave supports a lantern type of ceiling of two intersecting squares relieved by padma (Plate 131) in the middle depression and grāsamukhas at the corners.

Stylistically, this temple is more developed than those at Nohṭā and Maihar (to be shortly described). The vyālaśākhā on its doorway, the representation of Aṣṭāvasus on the upper register of the jaṅghā, the advanced mouldings of the pīṭha and of the bharaṇī-complex above the jaṅghā would indicate a date not earlier than *c.* 975.

Maihar, Gōlā Maṭh (Figs. 11d, 13; Plates 132-141)

The Śiva temple known as Gōlā Maṭh is situated in the town of Maihar in District Satna.

This east-facing temple is under worship and has suffered from repeated whitewash and also gaudy paint over its sculptures; it stands on a jagatī, now plain, and comprises on plan a tri-aṅga garbhagṛha, a short kapilī, and a prāggrīva resting on a pair each of pillars and pilasters (Fig. 13; Plate 132). The bhadra is conceived to have subhadra, flanked by upabhadras.

The temple has a developed pīṭha (Plate 133) composed of jāḍyakumbha, karṇikā, antarapaṭṭa, and grāsapaṭṭī, resting on a bhiṭṭa with rounded skandha. The pīṭha is surmounted by a bold ornate vēdībandha (Fig. 11d), with groups of figures on the kumbha, kuñjarākṣa on the antarapaṭṭa, and a crowning kapōtapālī underscored by vṛtta-karṇa.

The jaṅghā has two rows of sculptures, the larger below and the smaller above and separated by a grāsapaṭṭī. The lower row (Plates 134, 135) has a large niched image of a deity on the subhadra, its cāmaradhāriṇī-attendants on the upabhadras and apsarases and Dikpālas on the rathas of the pratibhadras and karṇas. The salilāntara-recesses contain vyālas. The upper row (Plate 136) has figures of mithunas, mainly secular, on the ratha projections as well as in the salilantara-recesses. The subhadra-projection of the upper row shows two elaborate and overlapping udgamas crowning the bhadra-niche. The bhadra-niches show images of Śiva Andhakāntaka (S), four-armed Pārvatī (W), and 18-armed Dēvī (N) (Plate 135), while the kapilī-niches contain Pārvatī (N) and (Gaṇēśa ?) (S).

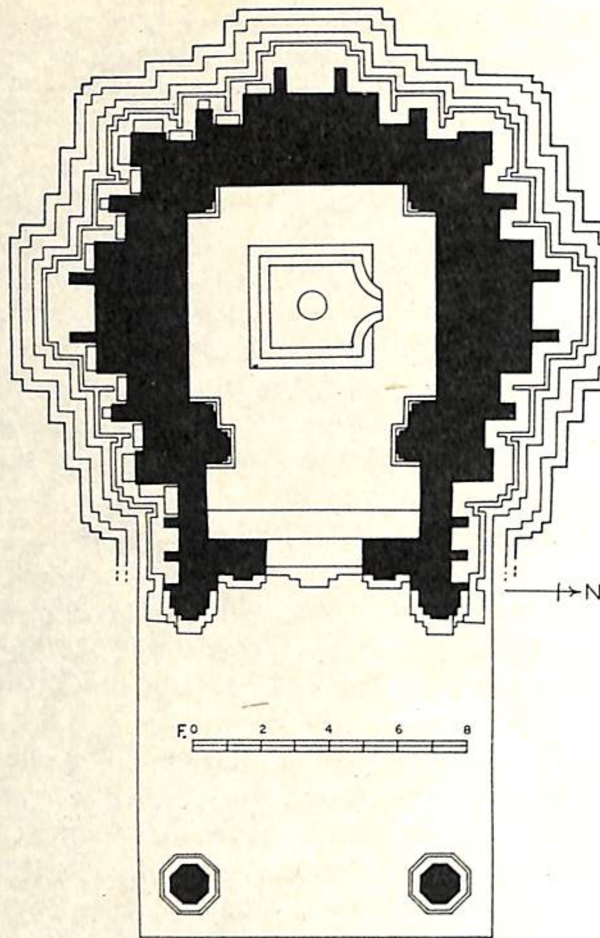


Fig. 13. Maihar. Gōlā Maṭh, plan.

The jaṅghā is terminated by bharaṇī in turn surmounted by a vasantapaṭṭikā sandwiched between a pair of kapōtapālīs, the three together constituting the varaṇḍikā. The śikhara, of ten bhūmis and adorned with a fine jāla is the tallest and handsomest specimen of the Kalacuri school extant. The shapely āmalaka and candrikā are original.

The basal rathikās as well as the figure in the śukanāsa-śūrasēnaka are lost though its lateral aspect shows a beautiful Latina temple aedicule with a triratha śikharikā.

The prāggrīva has a single bay supported on a pair each of plain Miśraka pillars (Plate 137) and Bhadṛaka pilasters, reared up on a kumbhaka. The ribbed capital and brackets are faced with flying vidyādhara-mithunas (Plate 138). The brackets also bear nāgīs in añjali at the corners. The prāggrīva has a vitāna made of two intersecting squares, centrally adorned with padma and kīrttimukhas in the corners.

The garbhagṛha is entered through the pañcaśākha-doorframe (Plate 139) carved with vallī, gaṇas, mithunas, gaṇas, and padmalatā. The lintel bears the figures of Nava-Grahas and is faced with three projections, the central showing seated Śiva, those at the end Brahmā and Viṣṇu. The architrave shows Sapta-Mātṛkās flanked by Vīrabhadra and Gaṇēśa. The pēdyās bear the figures of Gaṅgā and Yamunā with Śaiva pratihāras; the udumbara shows Udadhi-kumāras and groups of dancers and musicians on either side of the mandāraka. The doorway is flanked by Bhadraka pilasters lavishly carved with swirling vallī and gorgeous ghaṭapallava.

The garbhagṛha enshrines a Śivaliṅga, is supported on four rear corner pilasters (Plate 140), and carries the same type of vitāna as does the prāggrīva but with superior ornamentation (Plate 141).

This is the best preserved Kalacuri temple, lavishly decorated with figure sculptures of which the noteworthy are the flying vidyādhara-mithunas with their charming twists and postures on the brackets and the groups of small figures on the vēdībandha as well as on the upper row of the jaṅghā. Stylistically, it is close to the Marai temple and is likewise assignable to *c*. 975.

Siṅghpur-Arjulā, Pañcamaṭh temple (Plates 142-149)

Siṅghpur-Arjulā is a village situated in District Shahdol. The Pañcamaṭh temple in this village is built of the architectural and sculptural ruins of several temples, Vaiṣṇava and Jaina.

The most attractive piece here is a complete saptaśākha doorway of a Viṣṇu temple (Plates 142-147), carved with maṇipaṭṭī, nāgapāśa, mithunas with attendants, vyāla-riders, mithunas with attendants, gorgeous padmalatā, and finally the mithunas with attendants. The design of the first two śākhās are repeated on the lintel which replaces those on the third and fifth śākhās with mālāvidyādhara-mithunas and on the fourth with a frieze of 12 seated goddesses. The lintel prominently projects Garuḍārūḍha Viṣṇu as lalāṭabimba. The design of the sixth śākhā is carried up on the architrave while that of the seventh is replaced by the Nava-Grahas and four seated gods. The pēdyās bear representations of the river goddesses flanked by two sets of Vaiṣṇava pratihāras. The udumbara has a mandāraka carved with lotus stalks, intertwining kinnaras, gandharvas, and elephants, flanked on both sides by udadhi-kumāras and gajākrānta-siṁhas.

Two parikara-pediments (Plate 148) of old Viṣṇu images are also used as lintels, both showing the Trinity with Viṣṇu in the middle and the usual subsidiary figures. The site also has two well-preserved Viṣṇu images. These pieces, together with the doorway noted above, constitute the finest examples of the early tenth century Kalacuri art.

The pañcamaṭh temple also uses a number of fluted octagonal pillars and pilasters carved with gorgeous grāsa-kiṅkiṇikās, ghaṭapallavas, and apsarases, besides two other equally ornate pilasters, and a matching lintel carved with ardhapadmas enclosed in intersecting loops of garland, and geometrically treated padma design (Plate 149).

A Jaina Ambikā figure and fragments of a few other Jaina images, marked by representations of Jinas are also built into the Pañcamaṭh.

All these attest to the existence at the site of some highly ornate tenth century Vaiṣṇava and Jaina temples with fine sculptures.

Kāritalāi, Temple remains (Plate 150)

Kāritalāi, situated 29 miles northeast of Murvārā in District Jabalpur has ruins of several shrines including that of Viṣṇu-varāha. The latter shrine recognized by a surviving colossal image (7 ft. high) of Varāha (Plate 150) as its mūlanāyaka, is identifiable with the Sōmasvāmī temple built, according to a Kalacuri inscription, by Sōmēśvara, minister of king Lakṣmaṇarāja II (*c*. 945-970). The Varāha image, ornamented with figural as well as decorative carvings, together with a carved fragment of doorsill, and a standing image of Viṣṇu, recovered from the site, constitute typical specimens of the tenth century Kalacuri art.

The site has also yielded a few Jaina images attesting to the existence there of contemporaneous Jaina temples.

Khajuhā, Śiva temple (not illustrated)

Khajuhā is a village situated close to Gurgī. Its north-facing Śiva temple stands on a jagatī and consists on plan of a tri-aṅga garbhagṛha and a short kapilī. However, only its vēdībandha and the garbhagṛha-doorframe are extant. The vēdībandha shows bold khura-kumbha, kalaśa, ornamented antarapaṭṭa, and kapōtapālī.

The garbhagṛha-doorframe is pañcaśākha and simulates the design of the Śiva temple at Marai. Two images from this site representing standing Śiva and Gaṇēśa are noteworthy. Like Marai, this temple is assignable to *c.* 975.

*Batāśā, Viṣṇu temple (*Figs. 11b, 14; Plates 151, 152)

The forest-village of Batāśā, situated in District Pannā, has an east-facing Viṣṇu temple, consisting on plan of a tri-aṅga garbhagṛha and a short kapilī (Fig. 14). The temple (Plate 151) stands on a pīṭha composed of a plain bhiṭṭa, jāḍyakumbha, karṇikā, and plain paṭṭikā. The pīṭha is surmounted by a vēdībandha with the normal mouldings (Fig. 11b).

The jaṅghā (Plate 152) shows two registers and has niched figures at the bhadras and karṇas of the lower row alone. The upper register has udgamas instead. The pratibhadras are treated as thin Rucaka pilasters carved with vallī and ghaṭapallava designs. The salilāntara-recesses are also carved with vallī. The bhadra-niches contain Gaṇēśa (S), Narasiṁha (N), and some unidentified deity (W).

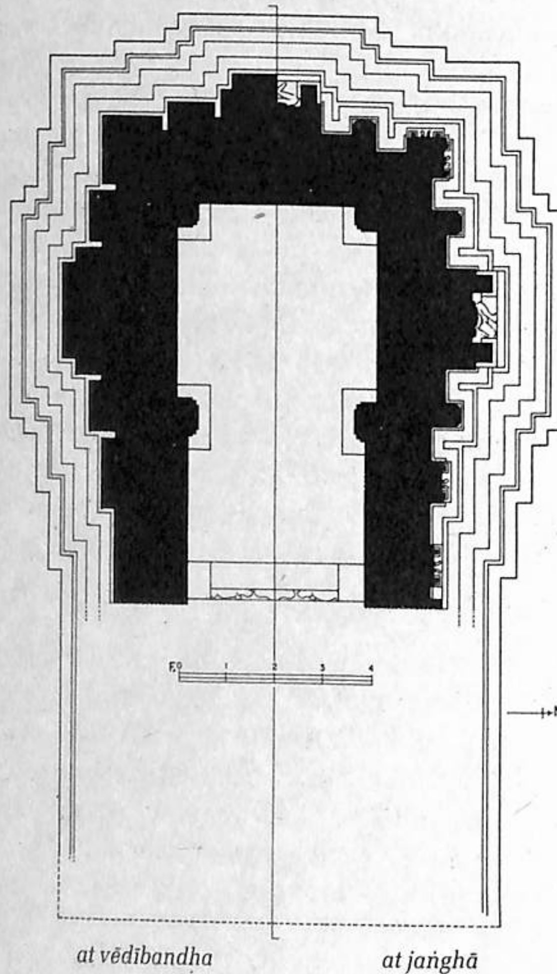


Fig. 14. Batāśā. Viṣṇu temple, plan.

The varaṇḍikā consists of a kapōtapālī surmounted by a plain paṭṭikā. The śikhara has six bhūmis and is carved with a jāla of rather ugly gavākṣas. The śūrasēnaka of the śukanāsa, however, is not so unshapely. The rathikā below the śukanāsa bears a seated figure of Sūrya.

The ruined doorway, lying in loose fragments at the site, is triśākha, showing vallī and mithunas on only two śākhās. The lintel has niched mithunas on only two śākhās. The lintel in the portion above shows niched figures of the trinity with Viṣṇu in the centre and Nava-Grahas in the recesses. The pēdyās bear the river-goddesses with Vaiṣṇava pratihāras while the doorsill shows the mandāraka flanked by gajākrānta-siṁhas and Nidhiputras.

The temple, built by a rural guild, is stylistically assignable to tenth century.

Bāndhogaḍh, Rock-cut Vaiṣṇava images (not illustrated)

Bāndhogaḍh in District Shahdol has three rock-cut colossal images of the Fish, Tortoise, and Nṛvarāha incarnations of Viṣṇu. All of them bear contemporary inscriptions saying that the Fish, Tortoise, Boar, and Paraśurāma incarnations were dedicated by Gollaka, a minister of Yuvarājadēva (*c.* 915-945). The image of Paraśurāma, however, has not been located, though a rock-cut image of Śeṣaśāyī Visnu exists at Gopālpur, a mile north of Bāndhogaḍh and the latter bears a damaged inscription purporting to say that the image(s) (of Haladhara and other gods) were dedicated by the same dignitary.

The Bandhogaḍh images' significance is more as contemporary historical records than works of art.

Gurgī, Temple remains (Plates 153-158)

Gurgī, now a deserted place 12 miles west of Rewā, was once a great centre of Kalacuri art with many Śaiva temples, some recorded to have been built during the reigns of Yuvarājadēva I (*c.* 915-945) and his son and successor Lakṣmaṇarāja II (*c.* 945-970). The ruined temples had remained buried under mounds; some of these were in recent years partly cleared while a few still await clearance. Out of the sculptures and carved architectural pieces exhumed in the past from Gurgī a colossal image of Hara-Gaurī and an ornate tōraṇa, erected in the neighbouring town of Rewā, deserve special attention.

Tōraṇa

Erected at the palace gate of the ex-Chief of Rewā, it originally stood as an ornamental entrance to an ancient Śiva temple at Gurgī. The tōraṇa consists of two substantial octagonal pillars with an ornamental screen attached to their upper part (Plates 153-157). Each pillar rises from a moulded kumbhikā faced by a figure in a niche crowned with an udgama at its eight facets, the whole surmounted by eight bhāravāhaka-kumāras. The pillar shaft has five zones of standing figures of different sizes and types, the upper three zones surmounted by bhāravāhaka-kumāras and the lower occupied by ornamental designs. The lowest zone has apsarases standing in enchanting poses in niches crowned with Phāṁsa-kūṭas. The next two zones bear groups of smaller secular figures including mithunas with attendants. The fourth zone shows apsarases often alternating with rampant vyālas. The top zone is adorned with figures, mostly of divinities, of which six-headed Kārttikēya, eight-armed dancing Gaṇēśa, Brahmāṇī, Vārāhī, and Cāmuṇḍā can be identified. The screen joined to the pillars has two bands of bifacial tracery, the lower carved with muktāgrāsa with a pendant row of mukulikā-buds and the upper band adorned with four festoon loops, the terminal harbouring makara-heads and the central two vyāla-riders escaping from the mouths of the

makaras. Each makara-head is flanked by a pratihārī.

The original crowning member of the tōraṇa is missing and has been replaced by a carved architectural piece bearing on both faces the narrative frieze of Śiva's wedding surmounted by a frieze adorned with demigods including vidyādhara-mithunas. The tōraṇa and the carved piece placed above it are stylistically and thematically akin, and might pertain to the temples of Śiva built in the tenth century, in the reign of either Yuvarājadēva or Lakṣmaṇarāja II.

The colossal image of Hara-Gaurī (Plate 158), measuring 13 ft. high, now put up in a public park at Rewā, likewise comes from some grand tenth century Śiva temple at Gurgī and probably was its mūlanāyaka.

Bilhārī, Temple remains (Plates 159-162)

Bilhārī, situated nine miles southeast of Murvārā in District Jabalpur, was an important centre of Kalacuri art with remains of many Brahminical and Jaina temples and tanks.

The best remains pertain to a Śiva temple locally known as the temple of Kāmakandalā (Plates 159, 160). Reared on an extensive jagatī (91 ft. x 47 ft.), the west-facing temple (Plate 159) comprised on plan a garbhagṛha preceded by a kapilī and a pillared maṇḍapa with four central pillars and eight pilasters, each 9 ft. 10.5 inches high. The Bhadraka pillars (Plate 160) are boldly carved with two ghaṭapallavas and vertically disposed vallī, besides registers of grāsamukhas and ardhapadma on the shafts, two ribbed cushions on the bharaṇa and simple roll-brackets. These carry heavy beams with three offsets, the lower and upper embellished with triangular ardhapadmas and frills, the middle one left plain. Stylistically, the temple is assignable to the early tenth century.

The modern shrine of Viṣṇu-Varāha is a collage of pillars and architectural fragments collected from various ruined temples. Noteworthy are door-jambs of a mid-tenth century Brahminical temple carved with supple figures of Gaṅgā with attendants and a nāga-pratihāra (Plate 161).

To a modern chatri near the local Government school is attached a well-preserved doorway (Plate 162) from a tenth century Jaina temple of Pārśvanātha. It is a typical Kalacuri doorway of five śākhās with its cult affiliation indicated by seated Pārśvanātha and standing Jina images on the lintel as well as figures of Indra and Upēndra on the pēdyās flanking the river goddesses.

Candrehe, Śaiva maṭha (Plates 163-165)

The Śaiva maṭha here (Plate 163), though much damaged, is a well-planned, large (*c.* 100 ft. square), two-storeyed complex built close to the Śiva temple at the same site for the residence as well as meditation and worship for the ascetics of the Mattamayūra sect by the Pontiff Prabōdhaśiva in *c.* 973. Facing north, it is approached from a pillared portico into a vīthī-passage enclosed by kakṣāsana-balustrade which leads through a corridor into an open courtyard surrounded by colonnaded paṭṭaśālās leading to dormitories and cells around. At least four of these cells were used as shrines with modestly carved doorway befitting the residential complex for the ascetics. The doorways have five śākhās which are plain but for three bold images on the uttaraṅga and the river-goddesses with Śaiva pratihāras on the pēdyās. Two of the four surviving doorways have seated Gaṇēśa as lalāṭabimba and seated Sarasvatī and Lakṣmī at the terminal ends while a third one has Naṭēśa (Plate 164) as lalāṭabimba and standing Sarasvatī and Lakṣmī at the ends. The fourth doorframe replaces deities on the lalāṭa by two Śaiva ascetics — teacher and disciple (Plate 165).

The pillars are of the Bhadraka type with plain capital and having curved brackets.

But for the occasional use of some bold mouldings and architectural ornaments like the udgama, kapōtapālī, and triangular frills, the masonry is plain, though solid, showing an excellent workmanship.

Koḍal, Śiva temple (Figs. 11c, 15; Plates 166-173)

Situated at Koḍal, District Damoh, this west-facing Śiva temple (Plates 166, 167) stands on a low moulded jagatī, punctuated with a series of niches containing Śaiva images. The temple has a developed tri-aṅga garbhagṛha and a kapilī (Fig. 15), with the śikhara partly preserved and maṇḍapa totally lost. The prāsāda, raised on a pīṭha, resting on a maṇipaṭṭikā and karṇikā, and composed of jāḍyakumbha, karṇikā, antarapaṭṭa carved with broad chequers, and kapōtapālī, is surmounted by a bold ornate vēdībandha (Fig. 11c) faced by niched figures surmounted with udgamas on all aṅgas.

The jaṅghā has two rows of sculptures (Plates 168-172), larger below and smaller above, separated by a stylized paṭṭikā of tamālapattras. The lower row has Śaiva images in the bhadra and kapilī-niches and apsarases and Dikpālas on the projections of the pratibhadras and karṇas. Thus the bhadras shelter Naṭēśa (S) (Plate 169) and Andhakāntaka (E), while the kapilī-niche at the south has Gaṇēśa with Vignēśvarī. Also in the salilāntara-recesses of the lower row, figure apsarases. The upper row of the jaṅghā bears vidyādhara-mithunas and minor divinities on the projections of the

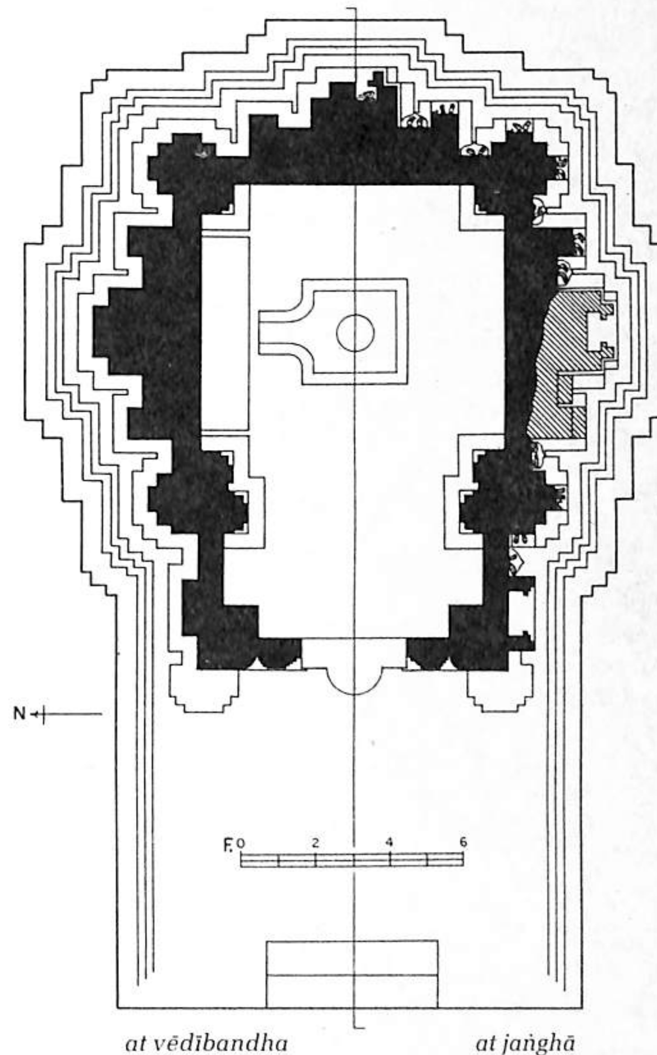


Fig. 15. Koḍal. Śiva temple, plan.

pratibhadras and karṇas and vyālas in the salilāntara-recesses.

The jaṅghā is terminated by vandanamālikā surmounted by kapōtapālis, which constitute the varaṇḍikā. The tri-aṅga śikhara, adorned with a jāla is partly intact on the south face up to the fifth bhūmi-level. The śukanāsa has fallen.

The garbhagṛha-doorframe (Plate 173) has six śākhās showing ratnas, nāgapāśa, vyālas, mithunas, and padmalatā. The lintel bears Nava-Grahas and is faced by three projections, the central containing Umā-Mahēśvara and the end ones a pair of Bhairavīs. The architrave is carved with dancing Mātṛkās along with Vīrabhadra and Gaṇēśa and is faced by a central relief of Naṭēśa. The pēdyās bear Gaṅgā and Yamunā with Śaiva pratihāras while the doorsill represents a pair of Udadhi-kumāras and gajākrānta-siṁha on either side of the mandāraka.

The garbhagṛha enshrines Śivaliṅga and has four corner pilasters of the plain Bhadraka type.

Stylistically, the temple represents a degenerate phase of the Kalacuri art and architecture and is to be dated not earlier than *c.* 1000.

Krishna Deva

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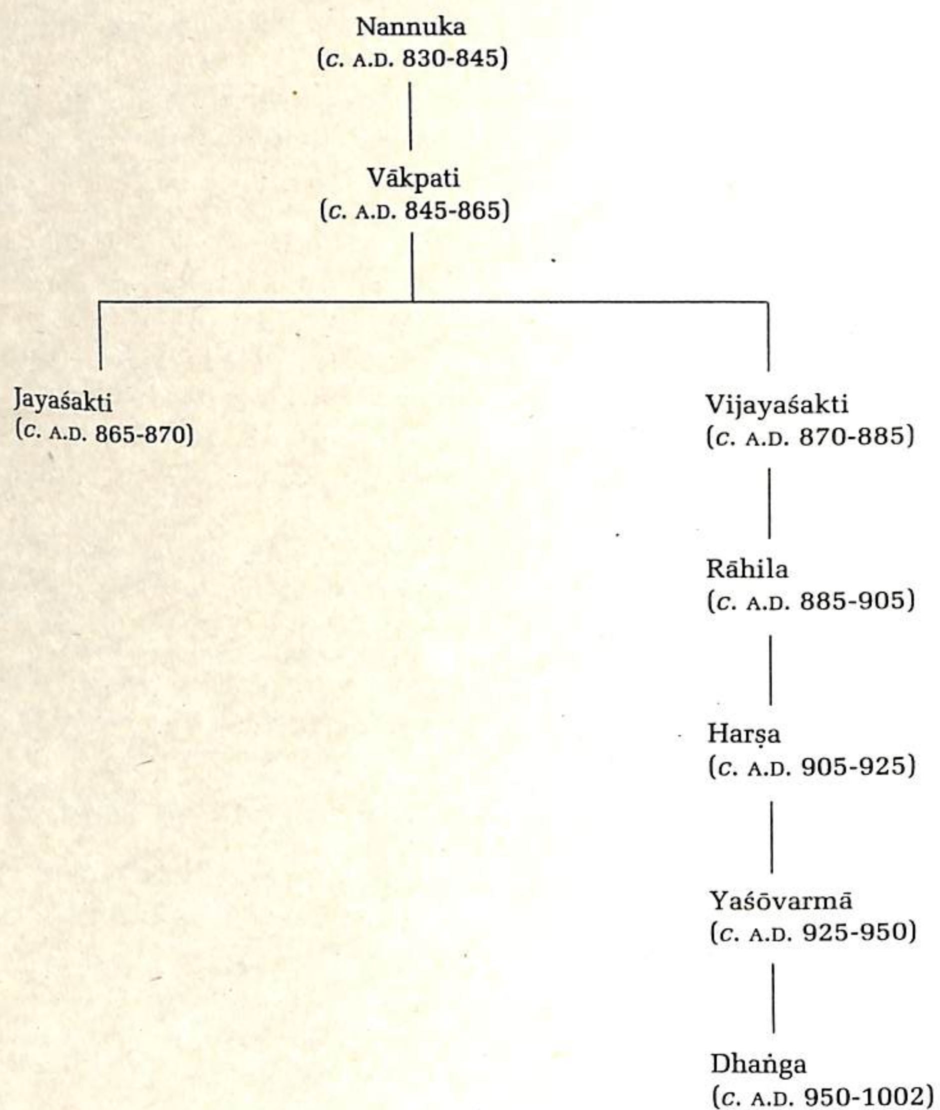
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Genealogical Table: Candēllas of Kālañjara and Kharjūravāhaka



Beginnings of Medieval Idiom: Jējākabhukti style, phase 2, *c.* A.D. 950-1000

Candēllas of Kālañjara and Kharjūravāhaka

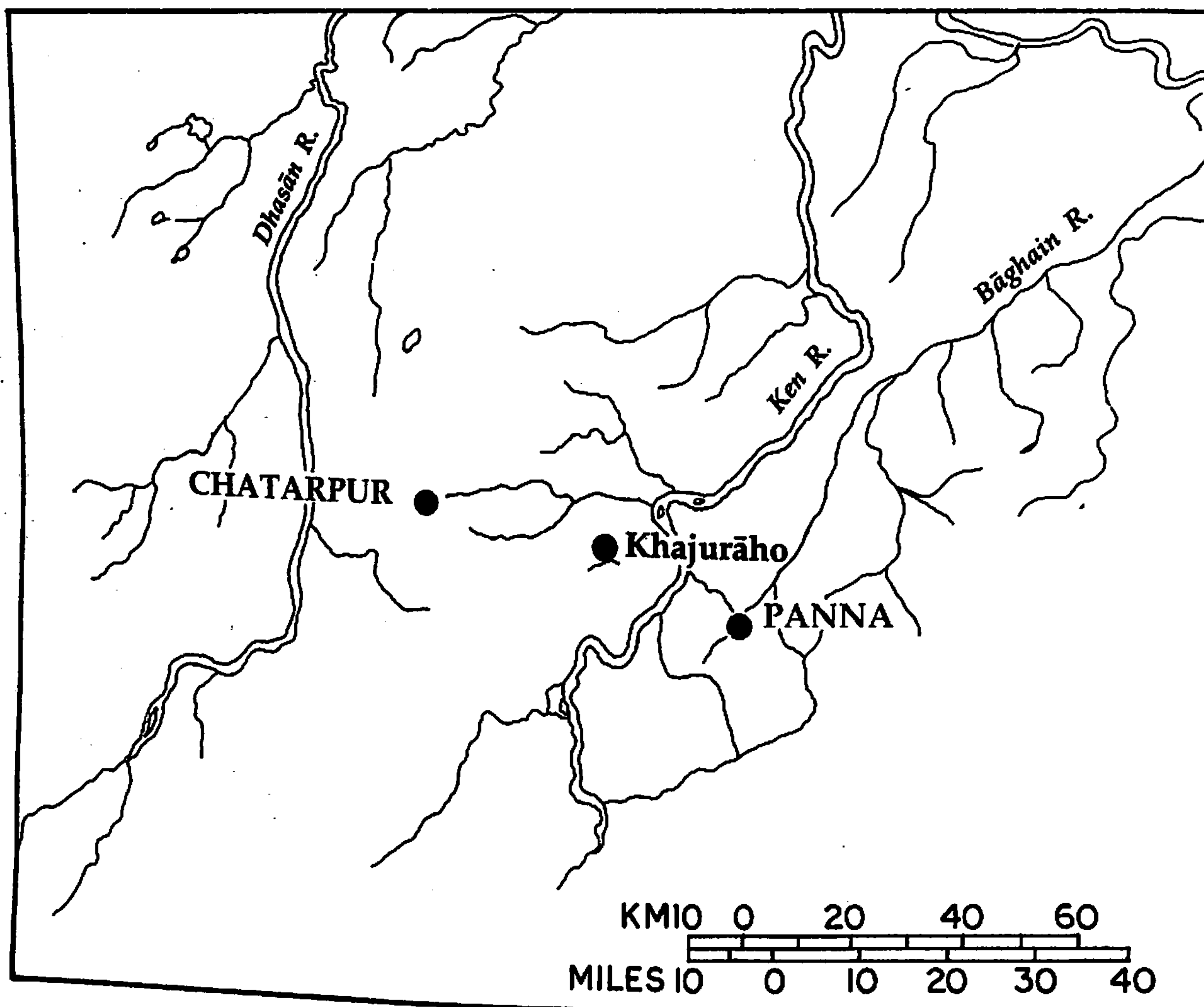
Historical Introduction

The first notable Candēlla prince was Harṣa, who reinstated, in *c.* A.D. 917, his Pratīhāra overlord Kṣitipāla or Mahīpāla on the throne of Kanauj that was shaken by the invasions of the Rāṣṭrakuṭas of the Deccan. His son and successor, Yaśōvarmā *alias* Lakṣavarmā, was even more powerful; he valiantly defended his suzerain from the attacks of the Rāṣṭrakūṭas as well as of the Pālas. He won back, in *c.* 940, the fort of Kālañjara from the Rāṣṭrakūṭas but by then had become sufficiently bold and powerful to defy his suzerains by retaining the fort for himself. According to a Khajurāho inscription of his son, dated 954, Yaśōvarmā built a magnificent temple of Viṣṇu at Khajurāho, identifiable with the well-known Lakṣmaṇa temple, which was the most ornate and evolved temple of its age in central India, standing out as a monumental symbol of the augmented power and prestige of the Candēllas.

Yaśōvarmā was succeeded by his son Dhaṅga (*c.* 950-1002) who, during his long and eventful reign, boldly discarded the tutelage of the Pratīhāras, consolidated the Candēlla kingdom by extensive conquests, and made it the strongest power of north India. His territories extended from Vidiśā to Gwālior and from Vārāṇasī to the Narmadā. He was great as a king and conqueror but was even greater as a patron of art and architecture. During his reign were built two of the finest surviving temples of Khajurāho, the Pārśvanātha and the Viśvanātha, the latter by the king himself in 999 and the former during his reign, probably by one Pāhila, who was "honoured by king Dhaṅga" and who probably was a Jaina dignitary at the king's court. It is, however, not possible to identify a third temple, dedicated to (Śiva) Vaidyanātha, constructed as it was by one Kōkkala of the Grahapati family in 1001 during Dhaṅga's reign.

A study of the Candēlla inscriptions and monumental remains reveals a dominance of the Puranic religion with its idea of Trinity (Brahmā, Viṣṇu, and Śiva) as well as belief in the myths and legends centering on different gods and goddesses. Some of the early Candēlla rulers including Yaśōvarmā were devout worshippers of Viṣṇu who was primarily adored in his "Para" aspect and also as Vaikuṇṭha and in various incarnatory forms, especially Varāha, Vāmana, and Narasiṁha. Worship of Hanumān and Lakṣmī was also popular. The Candēlla artists took special fancy for the depiction of Kṛṣṇalīlā episodes and for the representations of Viṣṇu and his incarnations with their consorts.

Śaivism had become the dominant faith in north and central India long before the advent of the Candēllas and was established as the royal religion of the Candēlla



Jējākabhukti (Madhya Pradesh), Candēllas of Kālañjara and Kharjūravāhaka, temple site.

dominion since the time of king Dhaṅga. Most of the Candēlla rulers styled themselves as "parama-Māhēśvara" and took pride in either building or liberally endowing temples of Śiva who was worshipped both in the liṅga and iconic forms. Worship of Gaṇēśa, Kārttikēya and of Śakti in various forms including Pārvatī and Siṁhavāhinī Durgā were also popular and the Candēlla artists took delight in representing the līlāmūrtis of Śiva and of Śiva with his consort and two sons. Besides Khajurāho, Kālañjara, the traditional abode of Nīlakaṇṭha Śiva and a Candēlla stronghold, also had developed into an important Śaiva centre.

Although professing Brahminical religion, the Candēlla rulers had in their territories many votaries of Jaina religion, particularly among the merchant class. Khajurāho also has a few notable Jaina temples of which the Pārśvanātha is sculpturally and architecturally the earliest and impressive.

Architectural features

The Chausaṭh-Yoginī, Brahmā, and Lālguān-Mahādēva temples at Khajurāho which are constructed either wholly or largely of granite, and which are datable to the late ninth and early tenth centuries, have already been discussed in a previous chapter (*EITA*, Vol. II, Pt. 2, Chapter 28). The remaining temples of Khajurāho are built of a fine-grained variety of sandstone of varying shades of buff, pink, or pale yellow, brought from the quarries of Pannā on the east bank of the Ken river. With the exception of the Varāha and Mātaṅgēśvara which are atypical in plan and design, all other temples beginning with the Lakṣmaṇa and Pārśvanātha pertain to a cognate style and are manifestations of a distinctive architectural movement, differing only in details of expression.

The Khajurāho temples reveal certain distinctive peculiarities of plan and elevation. They are compact lofty temples without any enclosure-wall and are raised on a high jagatī, which uplifts the structure from its environs and also provides an open promenade and ambulatory round the temple. All compartments of the temple are interconnected internally as well as externally and are planned along one axis, running east-west, and forming a compact unified structure. The essential elements of the plan—mukhamaṇḍapa, gūḍhamaṇḍapa, antarāla, and garbhagṛha—are present in most temples. In the larger temples like the Lakṣmaṇa, however, lateral transepts with balconied windows are added to the gūḍhamaṇḍapa. The larger temples also introduce an inner ambulatory round the sanctum to which is added another pair of lateral transepts and a rear transept, each with a bhadrāvalōkana-window for lighting and ventilating the interior. With two pairs of transepts cutting across the axis, the sāndhāra temples like the Lakṣmaṇa resemble on plan a Latin cross with two principal arms. Some of the larger temples also have subsidiary shrines as karṇaprāsādas, reared up in the four corners of the jagatī, rendering thus the complex pañcāyatana in form.

Like the plan, the elevation of the temple also has distinctive features. The temple, erected on a lofty jagatī, has an emphatically high pīṭha and vēdībandha consisting of a series of graded ornamental mouldings which create a gentle slope and grip the platform-terrace firmly, providing at the same time a fine relief for light and shade.

Over this stable and ornate base rests the jaṅghā forming the central zone, which consists of solid walls alternating with voids of the inner compartments. The balconied windows, canopied by overhanging eaves, form beautiful openings for the inner compartments. The solid wall-spaces between them are studded with two or more horizontal bands of statuary which constitute the most attractive feature of the Khajurāho temples. The deep shadows, cast over the whole composition by the bhadrāvalōkanas or balconied windows, and the play of light and shade over the sculptural bands,

following the alternate projections and recesses of the indented plan, succeed in creating highly picturesque profiles.

Above the central zone of the jaṅghā rises the roof consisting of a series of graded peaks that emulate a mountain-range (Kailāsa or Mēru). The several compartments have their individual roofs which rise in a modulated crescendo, from the lowest over the mukhamaṇḍapa to the loftiest over the garbhagṛha. These peaks, arrayed along the axial line, in progressive sequence, rise and fall and culminate in the tallest spire (śikhara) which is raised directly over the prāsāda. Unlike the superstructures of the mukhacatuṣkī, mukhamaṇḍapa, and gūḍhamaṇḍapa, each of which is phāṁsākāra, the curvilinear śikhara over the garbhagṛha is Nāgara with a lyrical outline. The clustering together of śikharikās around the main mañjarī-spire not only lightens the weight of the stupendous pile but also accentuates the soaring effect of the śikhara. The progressive ascent and descent of the superstructures, converging to the highest pinnacle, lend a characteristic vertical rhythm to the Khajurāho temples.

The mukhacatuṣkī is entered through an ornate makara-tōraṇa, which is profusely carved with minute figures resembling a hanging tracery. It is a modest oblong passage which usually broadens into a slightly wider compartment (mukhamaṇḍapa). The mukhacatuṣkī and the mukhamaṇḍapa are partly enclosed by a sloping kakṣāsana seat-back and their roofs are carried on dwarf-pillars and pilasters. The guḍhamaṇḍapa is a closed hall with lateral transepts. In the larger temples, the gūḍhamaṇḍapa shows in the centre four tall pillars carrying a square framework of architraves, which is first turned into an octagon and then into a circle supporting a ceiling of overlapping concentric courses, usually a Nābhicchanda vitāna. The gūḍhamaṇḍapa is connected with the garbhagṛha through the kapilī. The garbhagṛha is entered through an ornate doorway.

With such a simple but functionally highly effective plan, the interior shows an amazing exuberance of decorative details and sculptural wealth, largely lavished on the doorway, upper sections of the pillars, architraves, and ceilings. The cusped and coffered ceilings, representing intricate geometrical and floral designs, the latter frequently showing prominent staminal tubes, exhibit an uncommon skill and ingenuity. These designs consist of gajatālu and kōla courses based essentially on the patterns of shell-cusps with ribs and intersecting circles. Even more remarkable than the ornate ceilings are the bracket-figures of apsarases and śālabhañjikās tenoned into the brackets representing atlantean figures. With their sensuous modelling, charming postures, and exquisite finish, the apsarases constitute notable examples of medieval north Indian sculptures. In the case of the temples with inner ambulatory, the jaṅghā of the garbhagṛha proper also shows two or three bands of statuary repeating on a smaller scale the sculptural theme and decorative ornaments on the exterior shell.

Like the exterior, the design of the interior also emphasizes the vertical aspiration. Imposing flight of steps leads from the ground to the jagatī-terrace and thence to the mukhacatuṣkī of the mukhamaṇḍapa and onward to the great gūḍhamaṇḍapa and antarāla, which have successively higher floors. The garbhagṛha, which is at a comparatively higher level, is approached from the antarāla through a stepped series of ardhacandra-moonstones.

Khajurāho, Lakṣmaṇa temple (Figs. 16a, 17-19; Plates 174-198)

This temple, dedicated to Vaiṣṇava worship, is a sāndhāra prāsāda of the pañcāyatana variety (Figs. 17, 18) and is the earliest of the evolved temples of Khajurāho and best preserved with all the elements of the developed temple type. The

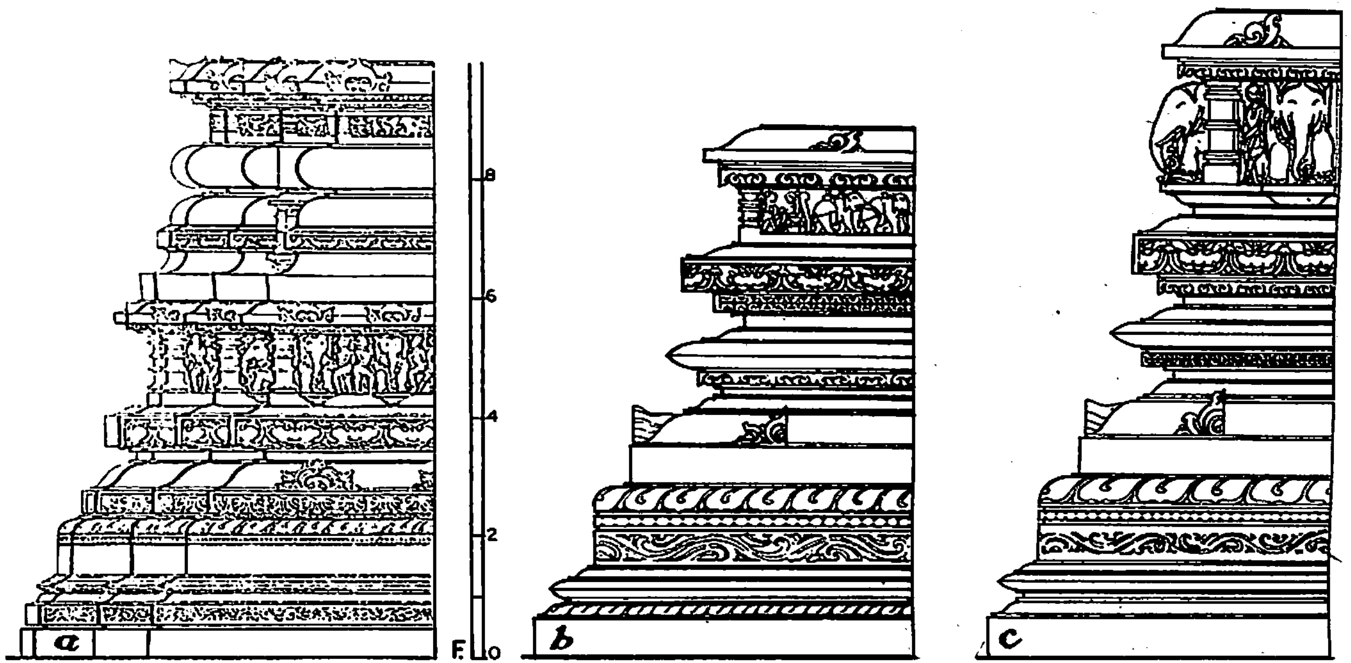


Fig. 16. **Pīṭhas:**
a. Lakṣmaṇa temple (with vēdībandha); b. Viśvanātha temple;
c. Viśvanātha temple, Nandi-maṇḍapa. (Courtesy: Archaeological Survey of India).

temple (Plates 174, 175) faces east and measures 85 ft. long, 44 ft. wide, and is 80 ft. high. This is the only temple which preserves intact the four subsidiary shrines and the jagatī (Plates 176-178) with its mouldings and friezes, the latter showing a moving pageant of hunting and battle-scenes, processions of elephants, horses, and soldiers, and miscellaneous representations of royalty, nobility, religious teachers, and everyday life including domestic and erotic scenes. Its jagatī, best preserved with its crowning vēdī-kakṣāsana-parapet at the northeast side, is composed of padmapīṭha, jāḍyakumbha, paṭṭikā adorned with triangular frills, khura, kumbha, kalaśa, antarapaṭṭa carved with ratnas in niches, kapōtapālī, broad kandhara with the processional frieze just noticed, and next the kapōtapālī underscored by a row of gagārakas, a paṭṭikā of tamālapattras, then rājasēna, vēdikā, āsanapaṭṭa, and the kakṣāsana. Some of its niches contain the images of the Grahas.

The four subsidiary shrines (Plates 195-198) are placed at the corners of the jagatī-terrace; a fifth one, facing the entrance, may originally have been dedicated to Garuḍa, but enshrines now a lately planted image of Brahmāṇī, locally called Dēvī.

Sculpturally and architecturally, the main temple has some remarkable features which place it at the beginning of the series of the finer sandstone temples in Khajurāho. Unlike other developed temples, its sanctum is only tri-aṅga on plan and its śikhara is clustered with a single row of uraḥ-śṛṅgas and two rows of minor śṛṅgas on the pratirathas and karṇas (Plate 193). The gavākṣa-arches of the jāla adorning its śikhara are bolder and more distinct. Its façades are decorated with elongated udgama-pediments which are characteristic of the earlier examples in central Indian medieval temples. The roofs of its mukhacatuṣkī, mukhamaṇḍapa, and gūḍhamaṇḍapa, in each instance, show a simple phaṁsākāra superstructure of a straight contour crowned with a prominent ghaṇṭā, a feature shared only by the Brahmā among the local temples (Fig. 18). Its vēdībandha shows a bold gajapīṭha (elephant-frieze), and its jaṅghā is decorated with two bands of sculptures which are noted for their sinuous grace,

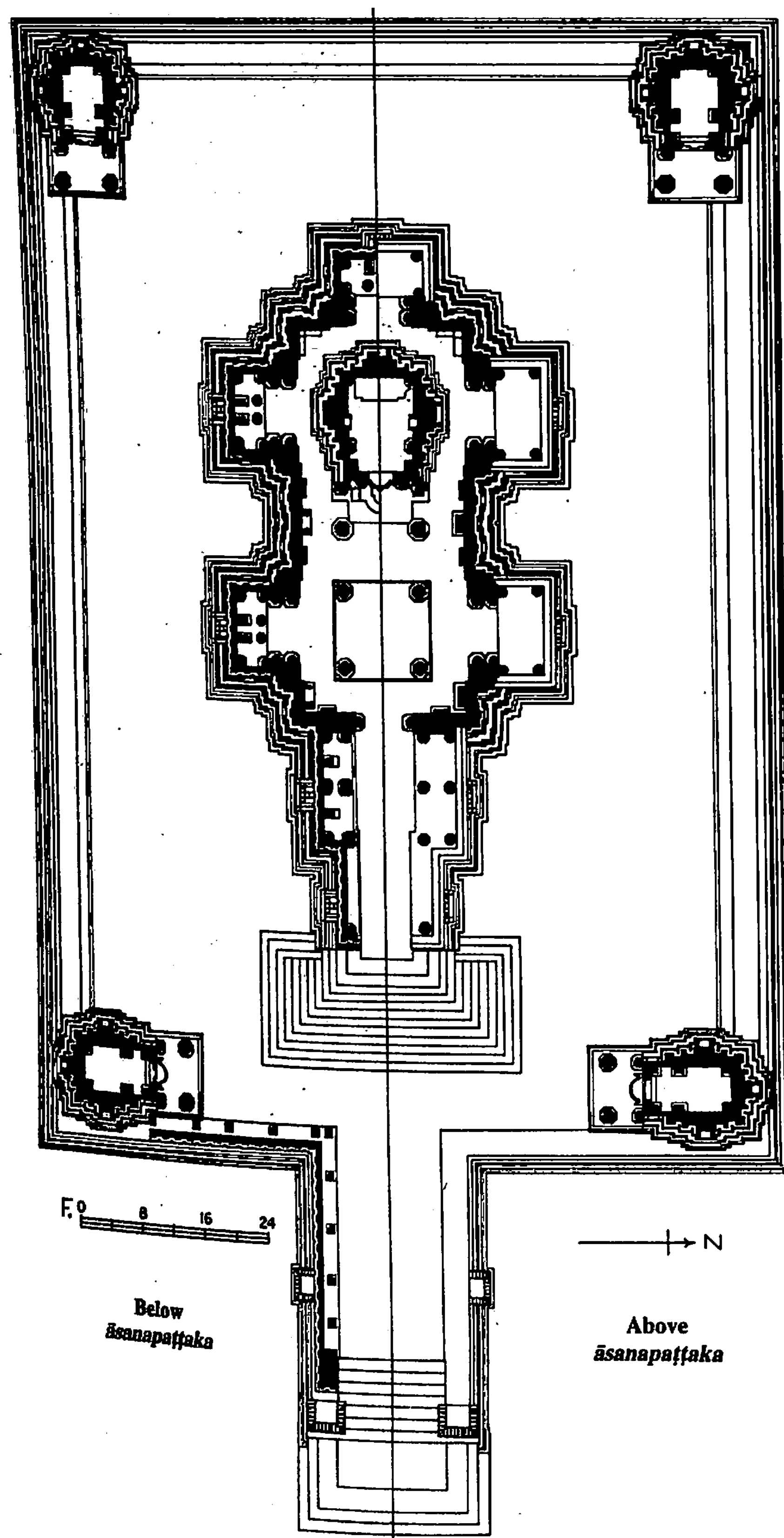


Fig. 17. Khajurāho. Lakṣmaṇa temple complex, plan. (Courtesy: Archaeological Survey of India.)

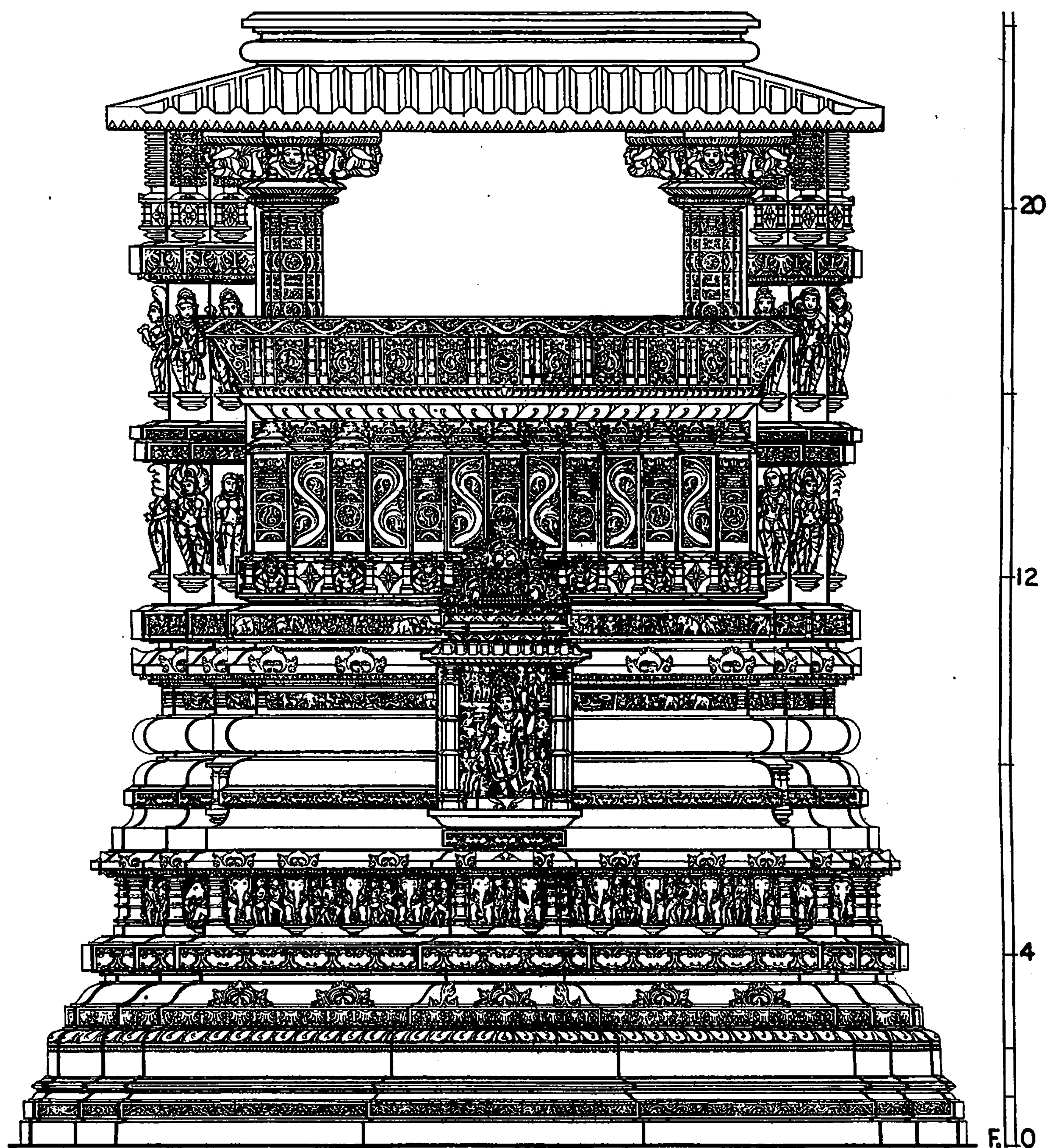


Fig. 19. Khajurāho. Lakṣmaṇa temple complex, bhadrāvalōkana.
(Courtesy: Archaeological Survey of India.)

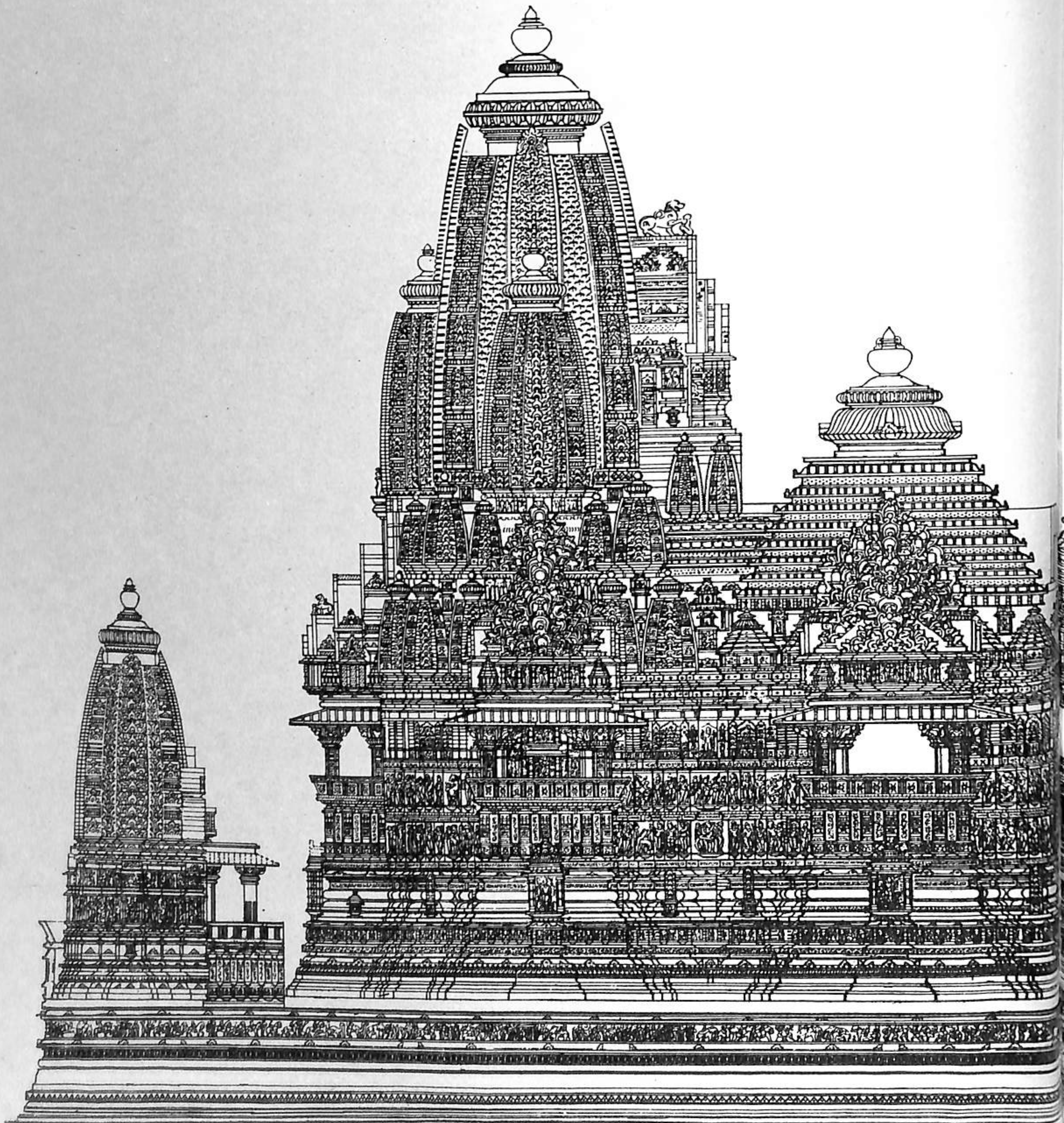


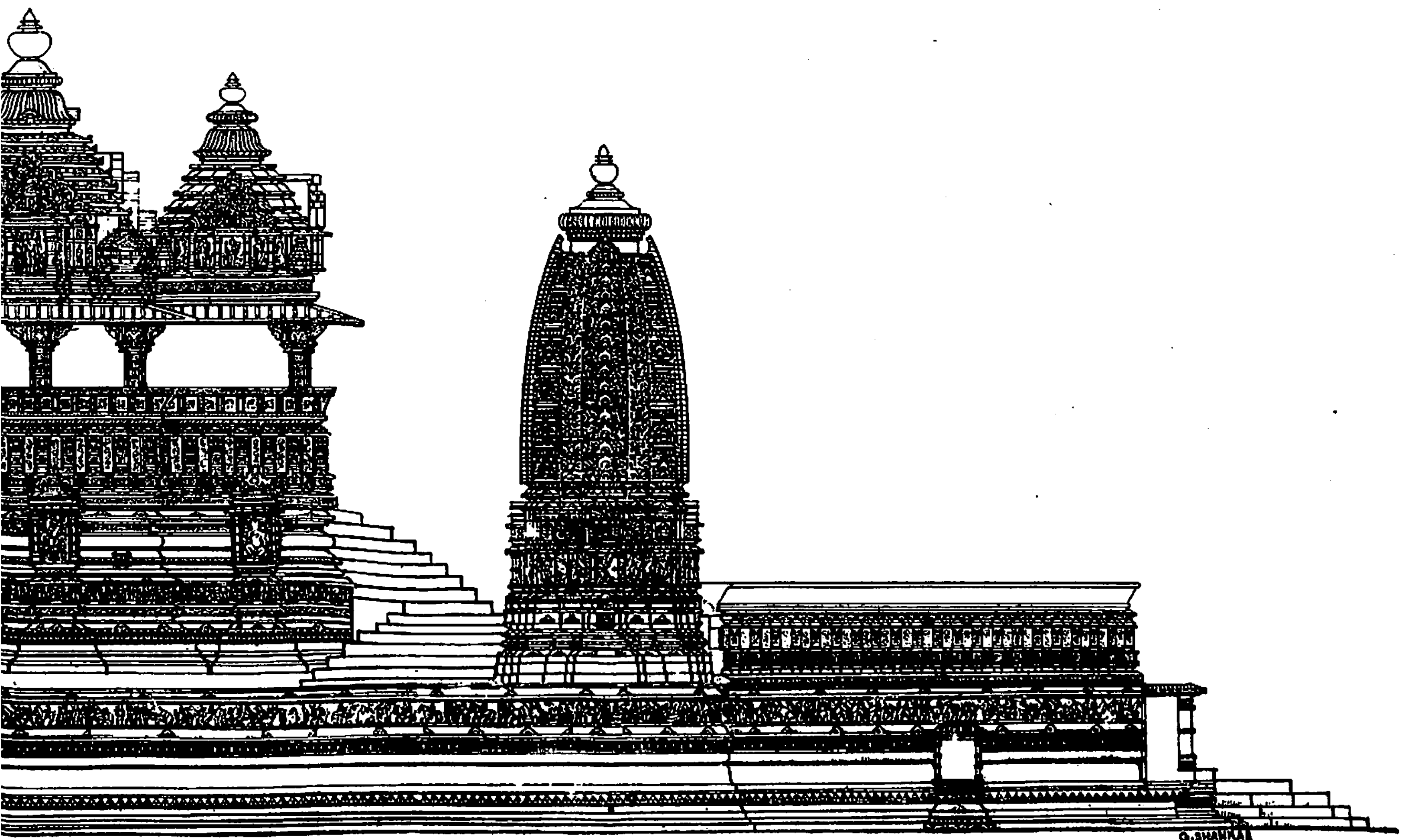
Fig. 18. Khajurāho. Lakṣmaṇa temple complex, elevation. (Courtesy: Archaeological Survey of India.)

LAKSHMANA TEMPLE

SOUTH ELEVATION

1 0 1 2 3 Metre

1 0 4 8 12 Feet



voluminous modelling and serene expression.

The temple has a powerfully conceived and ornate pīṭha with well-carved kapōtapālī, grāsapaṭṭī, and gajapīṭha (Plate 180); this is surmounted by a vēdībandha (Plate 179) faced with niched figures crowned with short or long udgama-pediments and composed of khura, kumbha girdled by grāsapaṭṭī, kalaśa, next antarapaṭṭa (Fig. 16a) showing miscellaneous figures including processional and hunting scenes, kapōtapālī, and paṭṭikā carved with sundry friezes like the lower antarapaṭṭa. The vēdībandha itself rests on a lavishly ornamented pīṭha rising from a plain bhiṭṭa and comprising a paṭṭikā of vallī, karṇikā, large padmapīṭha, jāḍyakumbha showing tamālapattras on the lower vertical portion, grāsapaṭṭī, tall antarapaṭṭa carved with bold frieze of elephants flanked by attendants, and a crowning kapōtapālī.

The jaṅghā (Plates 181-184) shows either walls studded with statuary or balconied windows with ornate mattavāraṇa-balustrade. The walls are embellished with two rows of sculptures containing figures of divinities interspersed with apsarases on projections and mithunas and erotic figures in salilāntara-recesses. The balconies are marked by ornate parapet mouldings, composed of rājasēna, vēdikā, āsanapaṭṭa, and kakṣāsana (Fig. 19) and their roofs are decorated with tilakas, ghanadvāras, udgamas, etc. (Plate 194).

The temple is entered through a simple but elegant makara-tōraṇa of two loops at the porch (Plate 185). Many of its interior pillars show a good relief of scroll work (Plates 190, 191). The ceilings represent the gorgeous mode of the Nābhicchanda vitānas (Plates 186-188) intricately carved with designs of cusps and floral cusps. The garbhagṛha-doorway is of seven śākhās, the central one decorated with the various incarnations of Viṣṇu including the Fish and the Tortoise. The lintel depicts Lakṣmī as lalāṭa-bimba flanked by Brahmā and Viṣṇu and surmounted by two bold sculptured friezes of which one represents the Nava-Grahas with a large figure of Rāhu. The jaṅghā of the garbhagṛha proper is also decorated with two rows of sculptures, of which the upper one is carved with interesting scenes from the Kṛṣṇa legend. Its bhadra-niches represent Vaiṣṇava image of Varāha, Narasiṁha, and Hayagrīva. The moulded garbhagṛha (Plate 192) in its interior enshrines a three-headed and four-armed image of Viṣṇu as Vaikuṇṭha.

This temple displays the largest number of supple figures of surasundarīs on the pillar-brackets (Plate 189) which form a notable feature of its interior decoration. Some of these bracket figures including the three figures from this temple now preserved in the Indian Museum, Calcutta, the "mother and child," the "woman writing," and the "woman looking into mirror," acknowledgingly represent the masterpieces of medieval art. Among other sculptures, those representing the Kṛṣṇalīlā are imbued with vigour and dynamism, while a pair of street-singers on the south façade is remarkable for the expression of intense devotional ecstasy.

An inscribed slab, dated A.D. 953-954 in the reign of king Dhaṅga, which was originally excavated from the débris at the base of the temple and which is now fixed in its passage, says that king Yaśōvarmā built this splendid mansion of Viṣṇu enshrining an image of Vaikuṇṭha. As Yaśōvarmā died in A.D. 954, the temple appears to have been built between *c.* A.D. 930 and 950, which fits in well with the architectural and sculptural features.

Khajurāho, Pārśvanātha temple (Fig. 20; Plates 199-208)

On the basis of sculptural, architectural, and inscriptional evidence, the Pārśvanātha temple appears to have been a close successor of the Lakṣmaṇa. While the Lakṣmaṇa was built by king Yaśōvarmā, the Pārśvanātha plausibly was built during the reign

of his son and successor Dhaṅga. The two relevant inscriptions, the sources of this information, however, were engraved in the reign of king Dhaṅga and bear the same date, Vikrama year 1011 (A.D. 953-954). From the marked palaeographical difference between the two inscriptions, Kielhorn rightly concluded that the inscription on the Pārśvanātha temple was a re-engraved copy of a lost original record. The developed Nāgarī script of this inscription leaves little doubt that it was re-engraved after a lapse of more than a century. The same temple, however, has numerous earlier pilgrim-records, which roughly date from the time soon after the construction of the temple and thus are assignable to the latter half of the tenth century on grounds of palaeography.

The inscriptional evidence is supported by numerous affinities of the architectural and sculptural style of the Pārśvanātha with those of Lakṣmaṇa, which may be enumerated as follows:

1. The Pārśvanātha resembles the Lakṣmaṇa in depicting gajapīṭha which occurs in the pīṭha of its mukhacatuṣkī. In fact, the only other local temple to display such a frieze is the Nandi shrine attached to the Viśvanātha temple, which follows this temple in time.
2. The doorframes of the Lakṣmaṇa and Pārśvanātha are similar inasmuch as the sculptures of their river-goddesses are bold and the nāga-figures are absent below the distinctive scrolls resembling nāga-coils on the bāhyaśākhā of the doorway.
3. A tamālapattra frieze on the base is peculiar to the Lakṣmaṇa, Pārśvanātha, and Ghaṇṭai.
4. Despite its Jaina dedication, the Pārśvanātha bears a significant kinship to the Lakṣmaṇa in displaying among its sculptures a predominance of Vaiṣṇava themes, which include such uncommon representations as śaṅkha-puruṣa, Paraśurāma, Balarāma with Rēvatī and the trio Rāma, Sītā, and Hanūmāna, in addition to diverse forms of Viṣṇu. Besides the Lakṣmaṇa, this is the only temple at Khajurāho which depicts scenes from the Kṛṣṇalīlā. In fact, the representations of the Kṛṣṇāyana-episode of Yamalārjuna on the two temples are so alike as to suggest an identical authorship.
5. The type of the apsarases with broad hips represented standing *en face* in svastika-pāda (with the legs placed across each other) is peculiar to these two temples.
6. Lastly, the sculptures of this temple approximate those of the Lakṣmaṇa in voluminous modelling and in general treatment, including the style of head-dress, though some figures here show a better proportion and poise, anticipating the more elegant and more shapely figures of the Viśvanātha temple.

Thus, the affinity in sculptural style and themes between the two buildings is clearly suggestive of their chronological proximity. Architecturally, however, the Pārśvanātha shows some advance over the Lakṣmaṇa temple in the form and design of the śikhara. Unlike the Lakṣmaṇa, which has only one row of uraḥ-śṛṅgas and two rows of other śṛṅgas, this temple shows two rows of the former and three rows of the latter. Further, while the jaṅghā of the Lakṣmaṇa is girdled round by two rows of sculptural bands, this temple, carries three rows of them, the top row showing figures of flying vidyādhara-mithunas. The vidyādhara-mithunas represented in a slightly modified form in the top row constitute a characteristic of the later temples of Khajurāho and first make their appearance on the Pārśvanātha. Being similar to the Lakṣmaṇa generally, but slightly more advanced in a few details, the Pārśvanātha temple should be a close successor to the Lakṣmaṇa in the date of construction. If the Lakṣmaṇa is datable to

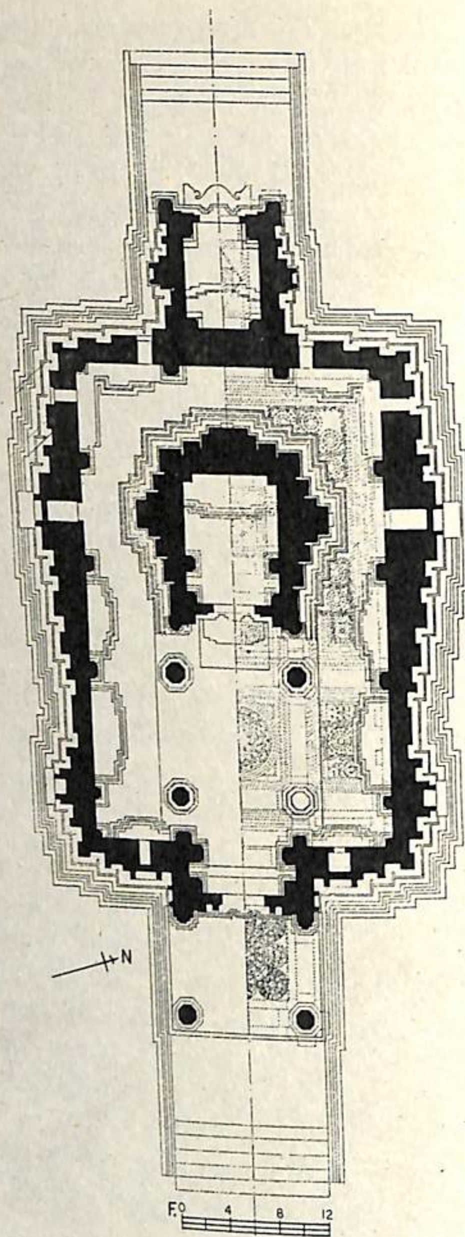


Fig. 20. Khajurāho. Pārśvanātha temple, plan. (Courtesy: Archaeological Survey of India.)

930-950 during the later part of Yaśōvarmā's reign, the Pārśvanātha may be attributed to c. 950-970 during the early part of Dhaṅga's reign.

The Pārśvanātha temple (Plates 199, 202) is distinguished by a few individual features of design and composition. It is oblong on plan with an axial projection on the two shorter sides, that on the east or front constituting the mukhacatuṣkī, while that on the west consists of a shrine attached to the back of the exterior wall of the sanctuary (Fig. 20; Plate 200). Although it is a sāndhāra-prāsāda, the transepts with the balconied windows, which are so characteristic of the developed Khajurāho style, are here conspicuous by their absence. Its substantial jaṅghā is embellished with three bands of sculptures with no voids at all to relieve the monotony (Plates 202-204, 206).

The temple stands on a 4 ft. high jagatī. The pīṭha rests over a pair of bhiṭṭa-courses

and consists of jāḍyakumbha, karṇikā, paṭṭikā, antarapaṭṭa, and kapōtapālī, while the vēdībandha is composed of the usual mouldings crowned with a vasantapaṭṭikā. The jaṅghā shows three diminishing rows of sculptures and is crowned with varaṇḍikā and tilakas.

The outer elevation of the temple has a series of shallow aṅga projections punctuated by salilāntara-recesses (Plate 204). These projections and recesses carry three elegant bands of sculptures on the jaṅghā. Those on the lower row are the largest and show figures of gods, goddesses, and surasundarīs on the pratiratha and pratikarṇa projections and vyālas in the recesses. The figures on the middle row and the top row display divinities and vidyādhara-couples. The bhadra-projections of the prāsāda and the maṇḍapa, carry niches with figures of Jinas at the bhadras, also Jaina yakṣīs, or latticed windows (Plate 205). The garbhagṛha is roofed by a towering Nāgara śikhara of four aṅgas clustered by two rows of uraḥ-śṛṅgas and three of minor śṛṅgas (Plate 201).

The temple is entered through a modest-sized but an ornate mukhacatuṣkī of elegant form. Its architraves display unusual decorative exuberance. It has an elaborately-carved ceiling with its gorgeous pendant terminating in a pair of intertwined figures of flying vidyādharas carved in the round (Plate 207). Access to the maṇḍapa is provided through a doorframe of seven śākhās decorated mainly with maṇipaṭṭikā, pramathas, vyālas, mithunas, and vallī, besides figures of Gaṅgā and Yamunā with attendants on the pēdyās. Its lintel shows, besides the Nava-Grahas, ten-armed Yakṣī Cakrēśvarī as the lalāṭabimba and four-armed seated figures of Sarasvatī in its two end-niches.

The gudhamaṇḍapa inside (Plate 208) has the four usual pillars carrying a square framework of architraves, which supports a square ceiling turned into a circular one of lavish design. The garbhagṛha has a doorframe of five śākhās decorated mainly with vallī, gaṇas, and mithunas, the doorway carries a lintel depicting, besides the Nava-Grahas, a seated Jina as lalāṭabimba and a standing Jina each in the terminal niches; while the architrave has five seated Jinas in niches in addition to six standing ones.

The garbhagṛha enshrines a modern image of Pārśvanātha of black marble which was set up in 1860 on the elegantly carved old pedestal of buff sandstone of which the temple and its sculptures are made. The pedestal indicates that the original image was a caturviṁśatipaṭṭa with Ādinātha as the mūlanāyaka, as is clear from the bull lāñchana. Some of the sculptures associated with this temple are remarkable for their high level of art. In addition to the superbly expressive images like those of Agni, Śiva, Kāma with Rati, and Lakṣmī-Nārāyaṇa, this temple bears some of the loveliest surasundarī figures on its jaṅghā, such as those applying collyrium and painting feet (south façade) and putting on bell-anklets (north façade).

Khajurāho, Ghaṇṭai temple (Plates 209-216)

To the southeast of the Khajurāho village is situated the fragmentary shell of a Jaina temple (Plate 209). This is locally called "Ghaṇṭai" on account of the chain-and-bell (ghaṇṭā) motifs prominently carved on its tall slender pillars (Plate 210), which are among the loveliest in medieval India, remarkable for their form, ornamentation, and classical dignity. Facing east, the extant shell shows that the temple essentially was of the same design as the Pārśvanātha temple, but grander in conception and nearly twice as large in dimensions. All that has survived is the mukhacatuṣkī and the gūḍhamaṇḍapa (Plate 209), each resting on four pillars and supporting an ornate Samatala ceiling. The gūḍhamaṇḍapa, like that of the Pārśvanātha, is entered through an elaborate doorway (Plate 214) and was originally enclosed by a solid wall, of which only a few supporting pilasters have survived; these pilasters are severely plain except

for a simple design of the conventional ghaṭapallava. Together with the enclosing-walls, the two most important constituents of the temple plan, the antarāla and the garbhagṛha, are completely lost. Further, the missing roof of the surviving building is now replaced by a flat roof, leaving the structure as a curious though not unattractive fragment of architecture.

The similarity of plan and design between this and the Pārśvanātha indicates that the two temples cannot be far removed in date from each other. Of the two the Ghaṇṭai is larger, slightly more evolved, and consequently a little later. This is also attested by the more conventional and later art of its carvings and surviving sculptures. Of the two graffiti on the structure, the one reading *Svasti śrī-sādhu-Pālhaḥ* is a late pilgrim-record engraved in the Nāgarī script of *c.* 12th century, but the other, reading *Nēmicandraḥ* is datable to the end of the tenth century, a date to which this building is assignable also on the grounds of sculptural and architectural styles.

The pīṭha-mouldings, visible above the ground, consist of two plain bhiṭṭa-courses surmounted by jāḍyakumbha, karṇikā, antarapaṭṭa decorated with framed niches containing the diamond-pattern similar to that found at the Pārśvanātha, and paṭṭikā decorated with stencilled tamālapatra. The top of the paṭṭikā marks the plinth level.

The porch is formed by a catuṣkī of four pillars. The pillars stand on an ornate kumbhikā, resting on an octagonal pīṭha. The kumbhikā shows khura, kumbha, kalaśa, plain antarapaṭṭa, and kapōta. The shaft is octagonal below, 16-sided in the middle, and circular above. The 16-sided section is surmounted by an octagonal madhyabandha decorated with interlocking loops of garlands issuing from the mouths of kīrttimukhas, the loops enclosing vidyādharas represented in añjali-mudrā or as carrying garlands or playing musical instruments (Plates 211-213). The upper band of the madhyabandha is decorated with mukulikā-pendants in relief. From this medial band issues a lampstand projection with a kumāra figure on the soffit. Plain projections for lampstand also issue from the base of each of the four pillars. The circular section of the shaft carries four belts of which the lowest is circular and elaborately decorated with large garland-loops, and long chain-and-bell pattern flanked by garlands and streamers, suspended from the mouths of kīrttimukhas. The garland-loops are bisected by a bunch of lotus stalks issuing from a thick stem and enclose vidyādharas, munis or ascetics, mithunas, and vyālas. The second belt is octagonal and shows smaller garland-loops issuing from kīrttimukhas having a pair of vyālas with riders in each loop. The third is circular and shows two varieties, one adorned with stencilled vallī and the other decorated with either puṣpapaṭṭī or triangular frills and showing four projecting kumāra-brackets of a small size for the reception of ornamental apsaras-struts. The fourth or the top band again shows two varieties, one of them a circular band of beads and the other consisting of two octagonal paṭṭikās, the lower decorated with garland loops enclosing ardhapadmas and the upper decorated with puṣpapaṭṭī. The shaft is surmounted by a circular capital. The capital carries kumāra-brackets with adoring nāgas between. All kumāra figures are pierced with sockets in their bellies for receiving the apsaras-struts. The brackets carry a beam with three offsets of which the lower two are decorated with padmalatā and kīrttimukhas, while the top offset is left plain. The beam carries a frieze of processional scenes mostly representing devotees, musicians, and dancers, sometimes accompanied by elephants. On the north and south sides a Jina figure occurs in the middle of the frieze. Above the friezes rests a square Samatala vitāna divided into ornamental rectangular panels, with borders decorated with lotus-flowers in relief. The outer row of panels shows dancers and musicians flanked by mithunas, while the inner row is decorated with stencilled vallī. The centre of the vitāna is decorated with three kōla courses (Plate 215).

The mukhamaṇḍapa leads to the gūḍhamaṇḍapa which must have been enclosed by walls. This hall, however, differs from that of the Pārśvanātha temple in showing a transverse row of three catuṣkīs in front. The ceiling of these catuṣkīs, now plain, may originally have been decorated. The central catuṣkī, which is larger than those at the sides, is formed by the two western pillars of the mukhamaṇḍapa and two pilasters flanking the doorway of the mahāmaṇḍapa which show at the base two-armed pratihāras facing each other. Behind each pratihāra stands a quadruped resembling a lion. The pilasters are of the Bhadraka type, but plain, except for a conventional ghaṭapallava carved in the lower and upper portions of the shaft. The shafts carry a plain short uccālaka or attic section surmounted by a plain bharaṇī which supports brackets of uncarved sharply-curved profiles with a volute. The brackets carry a beam decorated with stencilled vallī and grāsapaṭṭikā. The beam in turn supports a plain cornice surmounted by a register of triangular frills. As this beam is ornamented only in the section between the pilasters, the side catuṣkīs were intended to be covered up by walls. This is also attested by the absolutely plain pilasters at the ends, which are made of sandstone of a different shade. These stand on ornate bases and carry the uccālaka section, the capital, and the brackets which are identical in design with those of the pilasters carrying the pratihāra figures.

The pilasters behind the doorway are made of granite but they rest on sandstone bases. In one case, the pīṭha, too, is of granite. As the design of the two granite pilasters is slightly different, it is likely that these are later additions.

The doorframe of the gūḍhamaṇḍapa (Plate 214) is of seven śākhās, the first of which shows rosettes, the second and the sixth vyālas, the third and the fifth gaṇas (dancing or playing musical instruments), and the fourth, the stambhaśākhā carries a bharaṇī. The seventh śākhā forming the bevelled surround of the doorway is decorated with vallī flanked by a vertical frieze showing gaṇas dancing or playing musical instruments. The first three śākhās are carried up and the fourth or the stambhaśākhā supports a lintel showing centrally an image of eight-armed Cakrēśvarī seated on Garuḍa. The niches on the ends show seated Jina figures. The intervening space on the lintel shows Nava-Grahas and Aṣṭāvasus. The upper friezes of the lintel depicts the 16 auspicious symbols seen in dream by Jina's mother at the time of conception. The three niches of the lintels are surmounted by udgama-pediments addorsed to tilakas. The pēdyās of the doorframe show the usual river-goddesses, flanked by a female caurī-bearer. On each door-jamb is represented a pratihāra carrying lotus-flower and a gadā. A pratihāra carrying gadā and wearing kirīṭa-mukuṭa occurs also below the surround of the doorway. The mandāraka shows lotus-scrolls in the middle projection, flanked on each side by a two-armed figure of Sarasvatī. The flanking recesses show six water-divinities, each seated on a kari-makara and carrying a water-jar. Below the river-goddesses occur gajākrānta-siṁhas while below the outer pratihāras are depicted dance parades.

The central Padmaśilā-ceiling of the gūḍhamaṇḍapa (Plate 216) is carried on a catuṣkī of four pillars which are similar to those of the mukhamaṇḍapa. They carry a plain beam with three identically ornamented offsets surmounted by three other courses, the first decorated with intersecting loops, the second with triangular frills and the third left plain. Above the last rests a Samatala vitāna decorated with lotus flower in the middle enclosed by a square compartment with three borders. While the inner side of the eastern beam is stark plain, the outer side is decorated with designs of stencilled vallī, flying vidyādhara-mithunas flanking a seated Jina in the middle, a band of stencilled tamālapattras and a cornice of lotus petals with gagārakas issuing from them.

The pillars of the gūḍhamaṇḍapa show three brackets for keeping lamps. The top

brackets, which diagonally project, are carved with lotus petals, those in the middle show kumāras while the bottom ones resemble a plain padma moulding.

Khajurāho, Varāha temple (Plates 217-219)

This small rectangular temple, built on a rock foundation, faces the southeastern portion of the Lakṣmaṇa temple. It has a Phāṁsanā roof of receding tiers, supported on 12 pillars with two other pillars supporting the pseudo-prāggrīva. Although the modest size, combined with the simple plan and austere design, eschewing all architectural ornaments and even adhiṣṭhāna mouldings, may lead to assume high antiquity for this shrine, its orientation and close proximity in relation to the Lakṣmaṇa indicate that it really is posterior to the Lakṣmaṇa temple.

The shrine (Plate 217) is devoid of moulded jagatī or adhiṣṭhāna and stands on a 10 ft. high plain platform of which the lower half is granite ashlars, the upper half sandstone. It is approached by a flight of steps of which the three upper courses are of sandstone and the remaining of granite. It is a simple rectangular pavilion with a projection in the west, the whole enclosed by a plain parapet originally mounted on an ornate kakṣāsana-balustrade. The āsanapaṭṭa or seat-slab of the parapet supports the 14 pillars. The shafts of the pillars are octagonal below, 16-sided in the middle, and circular above, carrying a simple circular capital, surmounted by plain brackets of the curved profile with a voluted top of the type found in the subsidiary shrines of the Lakṣmaṇa temple. Over the brackets rests a beam surmounted by an architrave, each with two offsets. The architrave supports a corbelled vitāna composed of five plain diminishing rectangles. The soffit of the vitāna is decorated with a large padma having a pendant seedpod in relief in a square compartment enclosed by a border of puṣpapaṭṭis. The corners are filled with kīrttimukhas flanked by stencilled runner. The Padmaśilā vitāna (Plate 219) is one of the finest at Khajurāho.

In the middle of the shrine stands a monolithic colossus (8 ft. 9 in. long by 5 ft. 10 in. high) image in yellow stone of Yajña-Varāha (Plate 218) resting on a foot high pedestal mounted on a pīṭha. The figure is exquisitely finished, reflecting a glossy lustre. It is powerfully modelled and decorated all over with neat rows of figures of gods and goddesses totalling 674, all executed in half relief.

On the front of the muzzle between the two nostrils is depicted four-armed Sarasvatī while the Nava-Grahas divided into groups of four and five are carved on the right and left sides of the muzzle below the ears. Udadhi-kumāras riding on makaras and carrying water-jars are carved on the hoofs to represent the rise of the Boar from the waters and the Dikpālas are figured on the legs to suggest the cosmic character of the deity. Almost all gods and goddesses are here depicted, including Gaṅgā and Yamunā, Brahmā, different forms of Śiva including the Ēkādaśa-Rudras, various forms and incarnations of Viṣṇu, and next the nāgas, the vidyādharas, and the gandharvas. Between the Boar's feet on the pedestal is carved in bold relief a large serpent representing Śeṣa. The tail end of the serpent, which was described by Cunningham as supporting the Boar's tail, is now mutilated. To the mouth-end of the serpent is attached a mutilated dwarf figure with a peculiar head which may represent Garuḍa. On the right of this dwarf figure occur two ornamented feet alone of the Bhūdēvī figure whose upper body parts are lost along with the left tusk of the Boar. One of Bhūdēvī's arms was also intact, resting against the Boar's neck till 1838, but only traces of it have survived.

The Phaṁsanā roof of this maṇḍapa-temple comprises nine tiers of kapōtas separated by plain recessed courses. The neck above is surmounted by a pair of candrikās, a plain āmalaka, a smaller candrikā, and finally the kalaśa.

The pseudo-prāggrīva projections has for its superstructure a smaller Phaṁsa-kūṭa comprising five stepped kapōta tiers.

Khajurāho, Viśvanātha temple: (Figs. 16 b-c, 21-23; Plates 220-246)

The Viśvanātha (Plate 221) is among the finest temples in Khajurāho with all the constituents of a developed temple-type. Like the Lakṣmaṇa, it is a sāndhāra temple of the pañcāyatana variety (Fig. 21), but of the original four subsidiary shrines only two have survived at the northeast and the southwest corners. A Nandi-maṇḍapa is also included in the scheme (Plate 220). The main temple faces east, is tri-aṅga, and measures 89 ft. long, 46 ft. wide, and 84 ft. 6 in. high. The prāsāda here, as at the Lakṣmaṇa temple, has the gūḍhamaṇḍapa of the same width. The pīṭha and the vēdībandha sections of this temple (Fig. 16b) are taller and more developed than those of the Lakṣmaṇa. Three sculptural bands of equal size at the jaṅghā and the representation on the vēdībandha niches containing Sapta-Mātṛkās with Gaṇēśa on one end and Vīrabhadra on the other, are peculiar to the Viśvanātha (and in the next century to the Kandariyā temple) at Khajurāho.

Of the two inscriptions now built into the maṇḍapa walls of the temple, the longer one was found in this temple and belongs to it. It is a long royal record which refers to the dedication of two liṅga, one made of marakata (emerald) and the other of stone, in a towering temple of Śiva-Marakatēśvara, built by the Candēlla king Dhaṅga in A.D. 999 (and not 1001 according to the recent corrected reading by Aravind Singh). Although the stone liṅga alone has survived, there is no doubt that the inscription refers to the Viśvanātha temple itself, which by its architectural grandeur, sculptural wealth, and decorative excellence impresses as a building worthy of a powerful king.

This temple has indeed the most proportionate sculptures displaying admirable poise and balance, which include the figures of surasundarīs and mithunas, the latter erotic or otherwise. Noteworthy among the figures of the interior are a divine couple and a surasundarī playing on flute. A surasundarī plucking thorn from her foot, appearing on the outer south façade, is also notable for her bewitching expression.

This is the earliest temple at Khajurāho to display a full complement of pīṭha mouldings comprising jāḍyakumbha, karṇikā, and grāsapaṭṭī (Plates 223-225), which one misses in the Lakṣmaṇa and the Pārśvanātha. Moreover, the gajapīṭha of the Lakṣmaṇa is replaced on the main Viśvanātha temple (though not on its associate, the Nandi-maṇḍapa) by a recessed narapīṭha which also shows animal figures, often arrayed in processions. Likewise, the gajapīṭha canopied by a kapōapālī is placed above the pīṭha and below the vēdībandha in the Viśvanātha. The temple also has one other narapīṭha occurring, however, in the antarapaṭṭa moulding of the vēdībandha and likewise topped by a kapōtapālī hood. The broad vēdībandha at each bhadrāvalōkana displays niched divinity-figures in the middle section (Plate 226). Above the kapōtapālī is carved a vasantapaṭṭikā which is surmounted by the jaṅghā adorned with three equal rows of sculptures on the solid part of the wall and with the mattavāraṇa at the three bhadrāvalōkana-openings (Plates 221-223) of the gūḍhamaṇḍapa and the corresponding three on the prāsāda's exterior wall. The sculptures on the jaṅghā (Plates 227-230) stand on pedestals and generally represent figures of divinities and apsarases on the projections and vyālas and mithunas—the latter both human and divine—in the salilāntaras. The lower register of sculptures is demarcated from the middle one by a grāsapaṭṭī canopied by a vidyādhara-paṭṭikā and the middle one from the upper register by a paṭṭikā carved with tamālapattra foliage. The upper band of sculptures is also topped by a grāsapaṭṭī canopied by a vidyādhara-paṭṭikā and a varaṇḍikā comprising double kapōta mouldings intervened by a kaṇtha carved with a processional frieze.

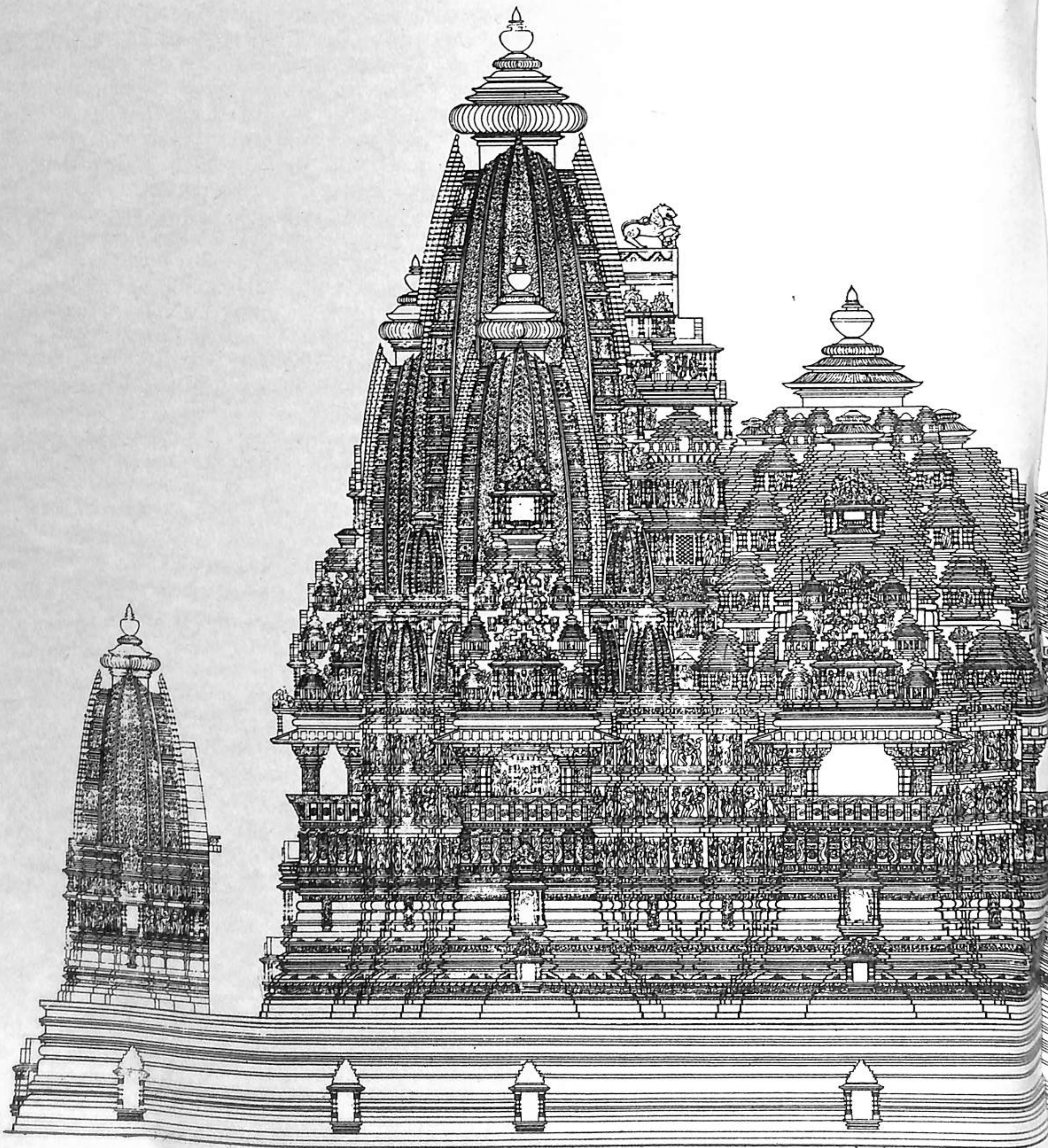


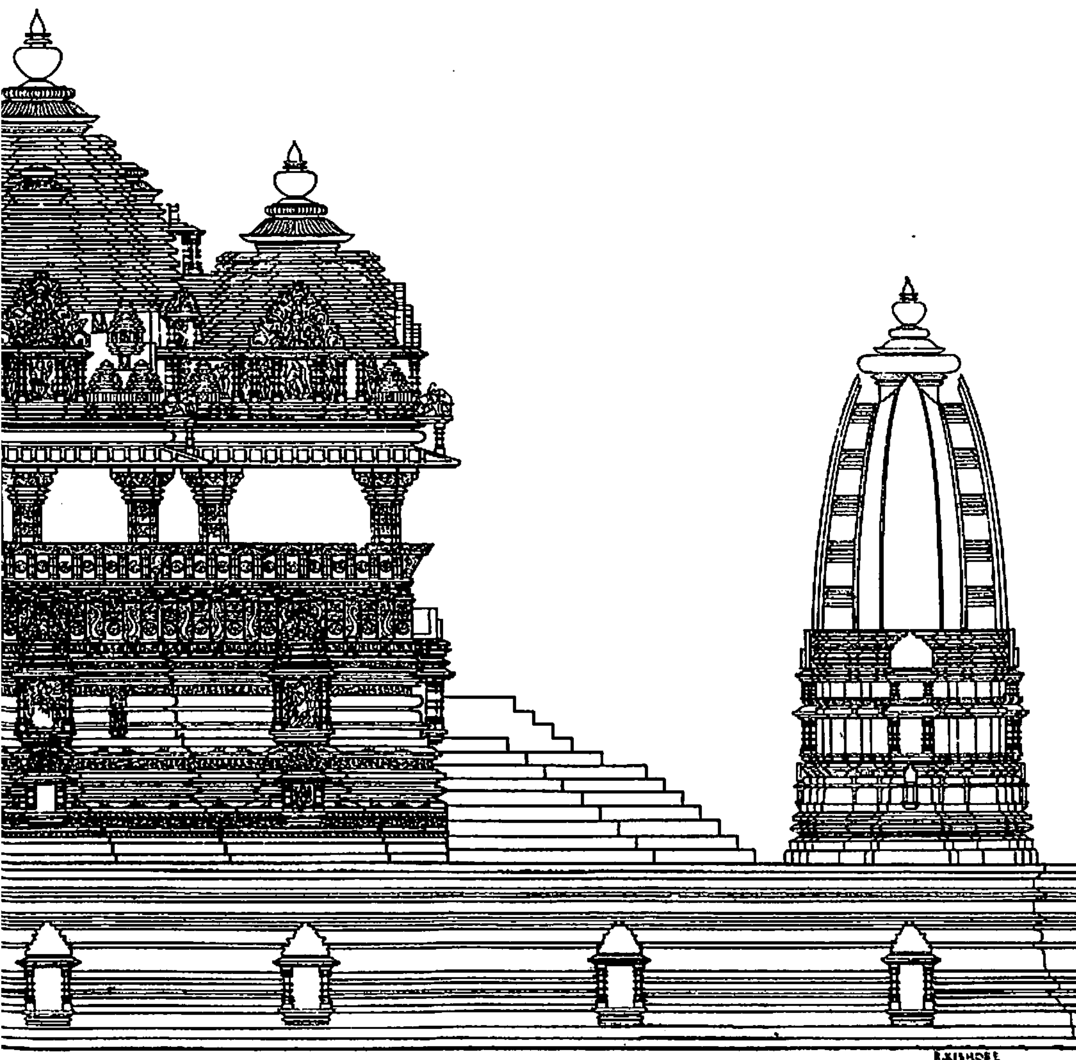
Fig. 22. Khajurāho. Viśvanātha temple complex, elevation. (Courtesy: Archaeological Survey of India.)

VIŚVANĀTHA TEMPLE

SOUTH ELEVATION

1 0 1 2 3 METRES

10 4 8 12 FEET



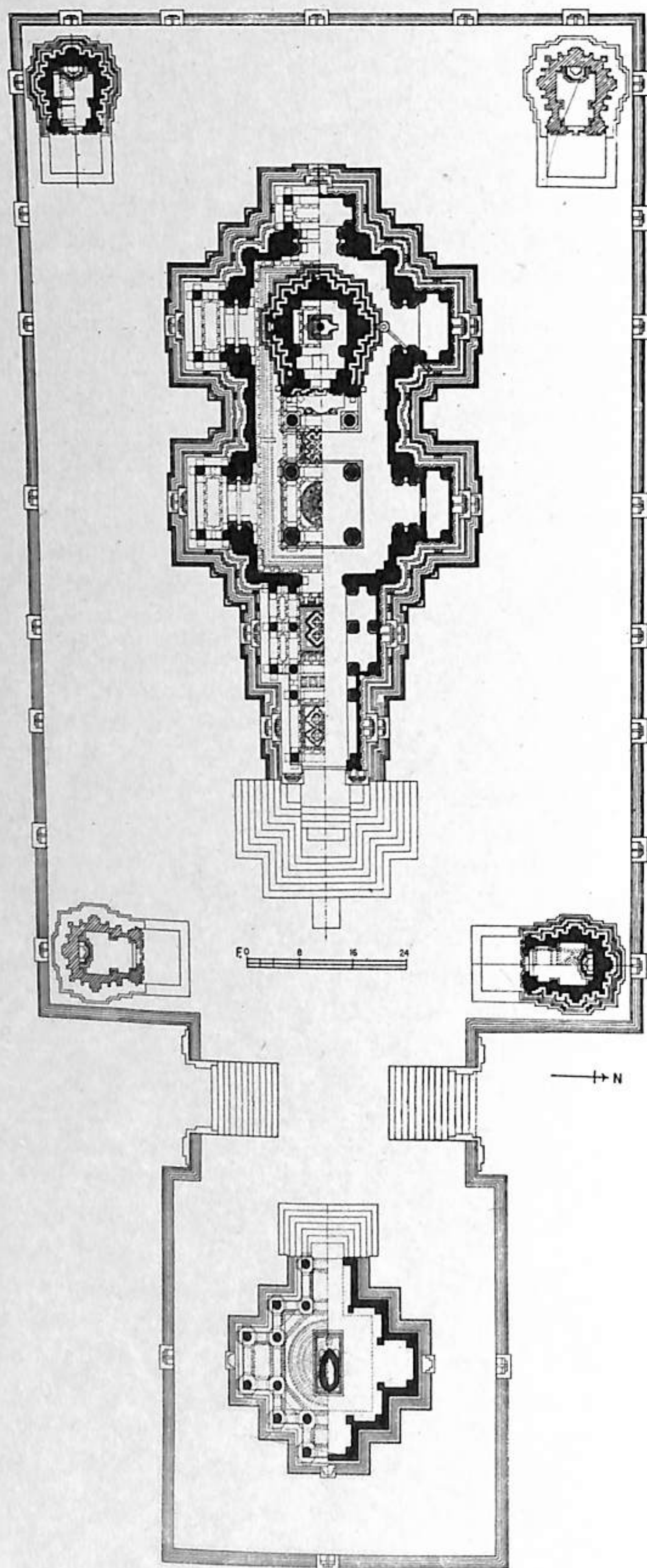


Fig. 21. Khajurāho. Viśvanātha temple complex, plan.
(Courtesy: Archaeological Survey of India.)

A prahāra-recess intercedes between the varaṇḍikā and the śikhara. The kapilī-façade at the sandhikṣētra or the junction between the garbhagṛha and the gūdhamaṇḍapa (which is considered by the architectural texts as vulnerable) has the widest space on the jaṅghā for carving of sculptures and shows erotic groups on the two upper rows and an important divine figure with attendant apsarases on the bottom row.

The prāsāda is surmounted by a very elegant Nāgara (Śekhari) śikhara of 21 aṇḍakas, comprising a row of four uraḥ-śṛṅgas and 16 minor śṛṅgas, those on the karṇas being two-staged (Plate 222). The mūlamañjarī is of nine bhūmis marked by eight bhūmi-āmalakas of semi-circular form, while the uraḥ-śṛṅgas are of seven bhūmis indicated by seven squarish bhūmi-āmalakas. The central ratha in each case projects like a tongue beyond the grīvā which is crowned with an āmalasāraka, candrikā, and kalaśa.

The bhadrāvalōkana's roof (Plate 231) here differs from that at the Lakṣmaṇa in displaying three ascending rows of flanking tilakas in place of one. The profile of its antarāla covering (Plate 232), too, is more elaborate and shows on the lateral sides six tiers of sculptured rathikās with crowning udgamas surmounted by the śukanāsa marked by a majestic gajākrānta-siṁha.

The gūḍhamaṇḍapa roof (Plate 221) is built up of a core Phaṁsanā of 15 tiers faced by Uraḥ-Phaṁsanā on the front and the lateral sides, each capped by a proportionate Uraḥghaṇṭā, comprising candrikā, āmalaka, kalaśa, with vījapūraka. The lateral sides of the median Phaṁsa-kūṭa is flanked by a row of four superposed tilakas with sculptured rathikās which continue upwards the sculptural progression of the jaṅghā on the southeast and the northeast corners. The total ensemble of this roof resembles a pyramid rhythmically converging towards the pinnacle of the roof (Fig. 22).

The two succeeding roofs covering the mukhamaṇḍpa (Plates 221, 233, 234) are built alike but are progressively shorter and omit the ascending row of flanking tilakas. In profile the three roofs with the śukanāsa-front create a rhythmic gradation of unequalled charm. Indeed, the southern profile of the Viśvanātha temple is the most impressive in all of north Indian temples.

The interior of the Viśvanātha temple is similar to that of the Lakṣmaṇa but is more orderly and better organized. The pillars of the mukhamaṇḍapa and the linked pseudo-raṅgamaṇḍapa, however, display stencilled carvings. Both are canopied by an identical variety of Kṣipta-vitāna of the Nābhicchanda order showing five floral cusps of three concentric courses of kōlas (Plate 235).

This temple introduces a tōraṇa also at the entrance to the gūḍhamaṇḍapa, though only its springing base has survived. While the four central pillars of the gūḍhamaṇḍapa are of the plain Vardhamānaka type (Plate 237), those of the antarāla are of the Miśraka class with octagonal, 16-sided, and circular sections. The gūḍhamaṇḍapa is centrally canopied by a Nābhicchanda vitāna (Plate 238) borne over lintels bearing tilakas in series and the carved tantraka (Plate 236) while the antarāla has a Kṣipta vitāna of the Nābhicchanda order made of nine floral cusps each with a padmakēsara pendant.

The garbhagṛha-doorway (Plate 242), approached through an ardhacandra carved with a pair of śaṅkhas, is saptaśākha and embellished with stencilled patralatā on the first śākhā, next vyālas, gaṇas, and mithunas on the stambhaśākhā, and finally padmadala design on the bāhyaśākhā. The uttaraṅga shows seated Trinity in niches with Śiva on the lalāṭa, supported by an atlantid. The pēdyās bear Gaṅgā and Yamunā, each with four female attendants. The pilasters flanking the doorway are adorned with figures of Śaiva pratihāras, now mutilated. The mandāraka has on either side figures of Gaṇēśa and Lakṣmī flanked by female attendants, erotic mithunas, and friezes showing scenes of dance and music.

The garbhagṛha interior enshrines a stone Śivaliṅga and is canopied by a lantern

type of vitāna composed of two intersecting squares, embellished with a lotus relief at the soffit and kīrttimukhas at the corners.

Externally, the garbhagṛha is tri-aṅga and stands on an ornate pīṭha surmounted by antarapaṭṭa, relieved by a processional frieze, kapōtapālī, and the other normally figuring mouldings of the vēdībandha. The jaṅghā bears three bands of sculptures, the smaller top-band has vidyādhara figures. The bhadras show Śaiva figures within the parikarma-frames. The karṇas carry Dikpālas in the lower row and the Aṣṭāvasus in the middle one. The remaining projections of the two lower rows bear figures of apsarases while the salilāntaras of the bottom row show vyālas and of the middle row mithuna figures, often erotic (Plate 240). The bhadra-niches bear divinity figures (Plates 239, 241).

Of the two surviving karṇaprāsādas on the northeast and the southwest corners, the former is ruined save for its pīṭha and a part of the vēdībandha and also probably the doorway while the latter is fairly intact but has a damaged śikhara of the usual Latina type. The shrine is tri-aṅga with two rows of sculptures on the jaṅghā and has a well preserved pañcaśākha-doorframe (Plate 246) with vyālas on the bāhyaśākhā, seated Śiva on the lalāṭa, and an udumbara replacing the mandāraka by a figure of Lakṣmī flanked by a pair of udadhi-kumāras and showing Kubēra in the right terminal

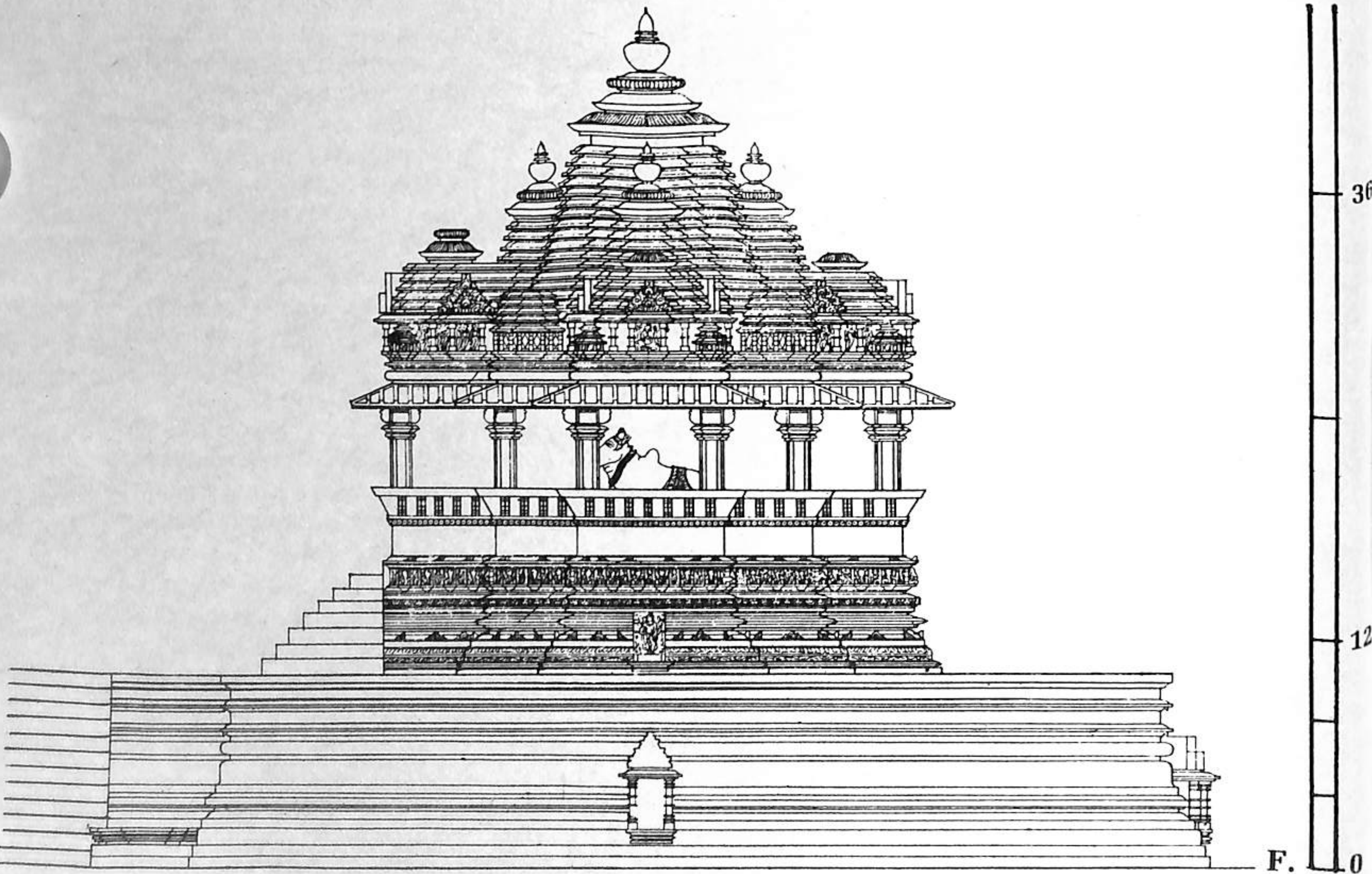


Fig. 23. Khajurāho. Viśvanātha temple complex, Nandi-maṇḍapa, elevation. (Courtesy: Archaeological Survey of India.)

niche and a figure of seated Jina (?) in the corresponding left niche.

The Nandi-maṇḍapa (Fig. 23; Plate 243) situated on the same terrace and axis with the main prāsāda (Plate 220) houses a colossal image of Nandi, which faces the Śivaliṅga enshrined in the main temple. The maṇḍapa is partly enclosed by a simple mattavāraṇa-parapet and supported on eight central and 12 peripheral pillars of the plain Bhadraka type with a mukhālinda or front aisle at the west and three similar alindas projecting from the middle of the remaining sides.

The maṇḍapa stands on an ornate bhiṭṭa and above it comes the developed pīṭha mouldings (Plate 244) surmounted by a recessed gajapīṭha (of the same type as on the Lakṣmaṇa temple) canopied by a kapōtapālī (Fig. 16c). The dwarf walling omits rājasēnaka and starts with a severely plain vēdikā followed by an āsanapaṭṭa and kakṣāsana, an unusual feature.

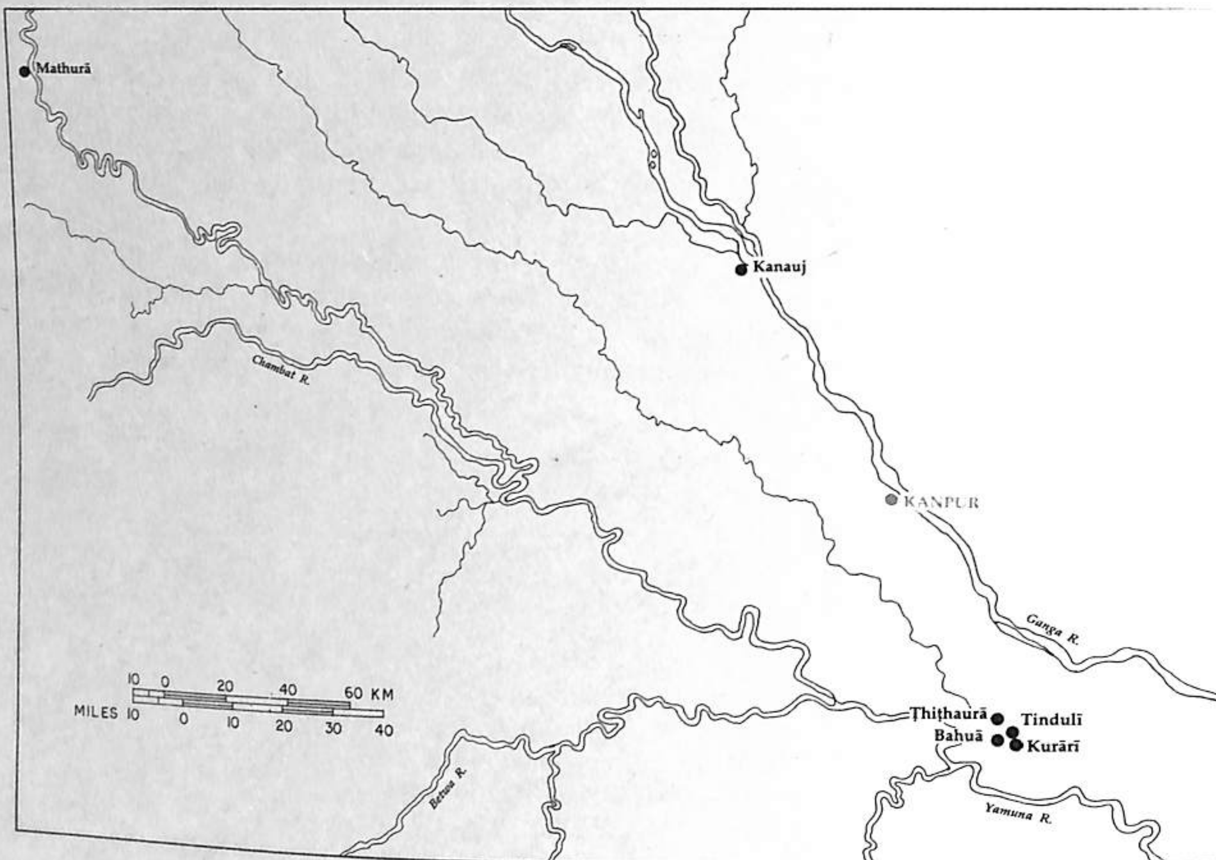
The roof rises above a prominent kūṭacchādya and displays at the base a row of sculptured rathikās all around. The eight central pillars of the maṇḍapa support the main Phāṁsanā roof of 12 tiers, faced by four Phaṁsa-kūṭas along each cardinal. Each alinda is roofed by a shorter Phaṁsa-kūṭa of four to five tiers. Like the main Phāṁsanā roof, the Phaṁsa-kūṭas are also crowned with ghaṇṭās of proportionate size. The interior centrally shows a large karōṭaka-vitāna of the Sabhāmārga order consisting of 16 concentric gajatālu and two kōla courses culminated with a central void where the now missing pendant must have been.

The pavilion enshrines a colossal monolithic image of Nandi (7 ft. 3 in. x 6 ft.) (Plate 245) made of polished yellow sandstone. It represents a well-modelled recumbent bull with the massive and fleshy body leaning to the proper left, balanced as it is by a depression on the right and a sensitive rendering of the dewlap and the curly tail issuing from underneath the belly.

Krishna Deva

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Madhyadēśa (Uttar Pradesh), Later Pratīhāras of Kanauj, temple sites.

CHAPTER 49 V.B.1.

Beginnings of Medieval Idiom: Madhyadēśa style, phase 3, *c*. A.D. 900-1000

Later Pratīhāras of Kanauj

Historical Introduction

The Pratīhāra king Mahīpāla (*c*. A.D. 912-943) who had the probable *aliases* of Kṣitipāla, Vināyakapāla, and Hērambapāla, was the last great ruler of the imperial house. In spite of the serious reverses sustained at the hands of Rāṣṭrakūṭa Indra III between A.D. 915 and 918, through the help of feudatories he practically regained all lost territories stretching from Saurāṣṭra and Mālava country on the west to Vārāṇasī on the east and to Canderi on the south. After nearly two decades, the Rāṣṭrakūṭas under Kṛṣṇa III struck again and occupied the forts of Kālañjara and Citrakūṭa in *c*. 940. The Pratīhāras did not recover from these shocks and thereafter followed a steady decline in their power and authority.

Mahīpāla was followed by a quick succession of six rulers who were too weak to withstand the mounting pressure from the Rāṣṭrakūṭas as well as from their own feudatories, particularly the Candēllas. The Rāṣṭrakūṭa king Kṛṣṇa III seems to have led a second expedition to north India in *c*. 963 and achieved a substantial victory as attested by his inscription at Jura in District Satna of Madhya Pradesh.

The imperial pretensions of Kanauj were next boldly defied by the Candēllas. The Candēlla king Yaśōvarmā (*c*. A.D. 925-950) wrested the fort of Kālañjara from the Rāṣṭrakūṭa occupant while his successor king Dhaṅga (*c*. A.D. 950-999) claimed "Supreme lordship after inflicting a debacle over the king of Kānyakubja." Even Gwalior, a Pratīhāra stronghold since the time of king Rāmabhadra, was annexed first by the Candēllas and subsequently by the Kacchapaghātas. Also, the Cāhamānas of Śākambharī and the Guhilas of Mēdapāṭa, who earlier had helped their Pratīhāra overlords, now asserted their independence.

The Pratīhāra empire progressively disintegrated by the third quarter of the tenth century A.D. and was reduced to the territory around Kanauj during the reign of the last three nominal chiefs—Vijayapāla, Rājyapāla, and Trilōcanapāla—the last two of whom were wiped out by the holocaust of Maḥmūd's invasions.

Kanauj continued to be the nerve-centre of Madhyadēśa and the capital of north India right from the early seventh through the end of the 12th century. The city had continued to grow through the centuries and reached its pinnacle of prosperity during the heyday of the Pratīhāra rule. While Hiüen T'sang (A.D. 636) saw only 100 Buddhist monasteries and 200 Dēva temples in Kanauj, the historians of Maḥmūd of Ghazna recorded in the city 10,000 magnificent temples in the first quarter of the 11th century.

The Pratīhāra emperors not only patronized sculptural art and temple construction but also other arts and letters. Rājaśēkhara (*c*. late ninth to the early tenth century A.D.), the author of the *Kāvyamīmāṁsā* and the *Karpūramañjarī*, was the teacher and

court poet of Mahēndrapāla and Mahīpāla and a great admirer of Mahōdaya (Kanauj). He has recorded that all directions were measured from this city. He praised the dress of the ladies of Mahōdaya and affirmed that their dress and ornaments, braiding and speech, were emulated in other lands. These references reveal that the imperial capital continued to be also the premier centre of fashion and culture.

Kanauj was a sacred seat of Viṣṇu, Mihira, and of goddess Gaurī, which is well reflected by the images found in and around the city. Old images of Caṇḍikā and of Sapta-Mātṛkās, too, are frequently encountered in this city as well as of Śiva in the liṅga and vigraha forms and of the Śaivaite divinities Gaṇēśa and Kārttikēya.

Whatever has been stated for Kanauj also holds good for other cities of Madhyadēśa including Vārāṇasī and Mathurā. In short, Purāṇic Hinduism was the dominant religion of Madhyadēśa during the period and Śaivism and Vaiṣṇavism vied for supremacy. Buddhism was fading out and was confined to a few centres like Sārnāth. Jainism had a sizeable number of votaries, mainly among the community of merchants and traders.

Architectural features

The surviving examples of architecture in the Gangetic plains of Uttar Pradesh comprising ancient Madhyadēśa during the tenth century are fewer and very fragmentary. Madhyadēśa had a rich political and cultural history and its prosperous settlements, particularly the old historical cities like Kanauj, Vārāṇasī, and Mathurā, once teemed with opulent mansions and religious buildings of which only a few have survived.

The alluvial soil of the Gangetic valley encouraged the growth of brick architecture. Of the buildings in brick which may once have studded the region, only a handful have survived the frequent marches of the invading armies as well as the ravages of man and nature. Once a temple is desecrated, or ceases to be under worship, it is liable to be used as a quarry for building material. This explains the survival of a lone Gupta temple in the entire Gangetic plains standing at Bhītargāon in District Kanpur and of just about a dozen early medieval temples in Districts Kanpur and Fatehpur. The brick temples pertaining to the eighth-ninth centuries have been discussed in a previous chapter (*EITA* Vol. II, Pt. 2, Chapter 27); those that are datable to the tenth century are noticed here.

The brick temples of the tenth century are of the normal orthogonal (tri-aṅga) type as well as of the circular type with eight to 16 bhadra-facets. The rectangular type, which is less favoured in the brick medium, is represented by the Viṣṇu temple at Ṭhiṭhaurā which is roofed by a normal Latina śikhara, having a domical ceiling of three diminishing rings. Its lowest ring is embellished with a band of bold siṁhakarṇas resting over corner pendentives, each supported by a thick timber beam.

The other type has a plain square interior and a circular exterior with eight to 16 bhadra-facets uniformly carved with decorative brick-work over the jaṅghā and the śikhara, resembling a circular drum gradually tapering upwards. It had several varieties, the one with 16 bhadra-facets is best illustrated by Temples 1 and 2 at Kurārī, the former sharing a simplified version of the domical ceiling with the Viṣṇu temple at Ṭhiṭhaurā. A few temples of the Kurārī type were also reported from the same District like that at Paraulī (Vogel 1912) but most of these have since disappeared largely due to vandalism.

The Sūrya temple at Tindulī is another notable variety of circular temple with a bold stellate design, having eight large bhadra facets, each alternating with an acute-angled projection treated as a karṇa. In spite of variations in details of plan and

design, the brick temples of Madhyadēśa, with carved brickwork exterior, look similar in appearance.

Architectural fragments comprising pillars and pilasters, doorjambs and lintels, architraves and kakṣāsanas as *disjecta membra* of stone temples from Madhyadēśa are illustrative of the regional architectural practice of the tenth century. Their collective evidence shows that the temples generally comprise a tri-aṅga garbhagṛha, kapilī, and a prāggrīva; the maṇḍapa usually is an optional member. Over a bold vēdībandha stands a jaṅghā showing sculptured niches on the bhadra and karṇas crowned with pediments, and usually pilasters at the pratibhadras. The varaṇḍikā has a kaṇṭha sandwiched between a pair of kapōtapālīs; while the śikhara is normally Latina but sometimes Śēkhari having not more than 16 aṇḍakas. Bhadraka pillars and pilasters carved with designs of ghaṭapallava, vallī in darpaṇa, muktāgrāsa, and floral ardharatna flanked by palmettes below the bharaṇa are a common feature as are the pillar-brackets adorned with vidyādhara-mithunas. Doorways are of four or five śākhās carved with vallī, mithuna, Rucaka-stambhaśākhā, and padmadala. The lintel has simple tilakas harbouring figures of divinities and attendants. Mattavāraṇa is not so common and is found carved with bold ornaments of bhāraputrakas on the rājasēnaka, mithunas on the kakṣāsana, and vallī and grāsa on the āsanapaṭṭa.

Ṭhiṭhaurā, Viṣṇu temple (Figs. 24a, 25; Plates 247-254)

Ṭhiṭhaurā, situated on the bank of the Barī Nadī at a distance of 11 miles west of Fatehpur and four miles north of Kurārī, had a brick-built pañcāyatana complex on a jagatī-platform but now only the main temple dedicated to Viṣṇu and the northeastern corner shrine remain in a dilapidated state (Plate 247).

The east-facing main temple of Viṣṇu is a slightly rectangular tri-aṅga structure (Fig. 25) standing on a bold vēdībandha (Fig. 24a; Plate 249) composed of tall kumbha,

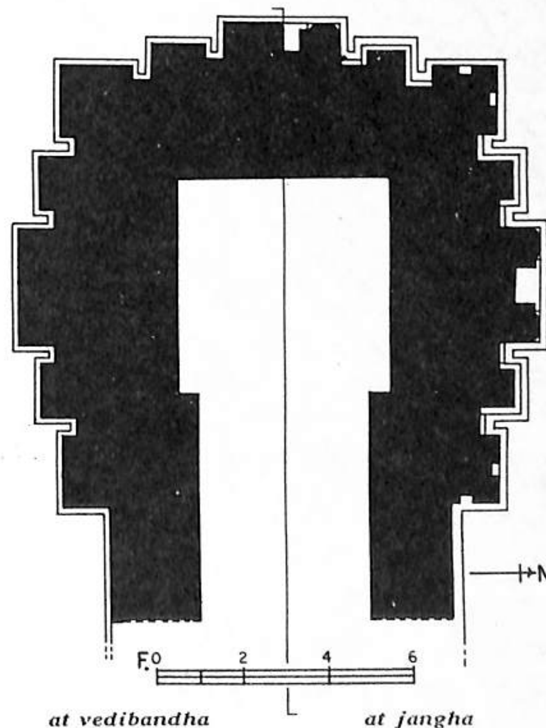


Fig. 25. Ṭhiṭhaurā. Viṣṇu temple, plan.

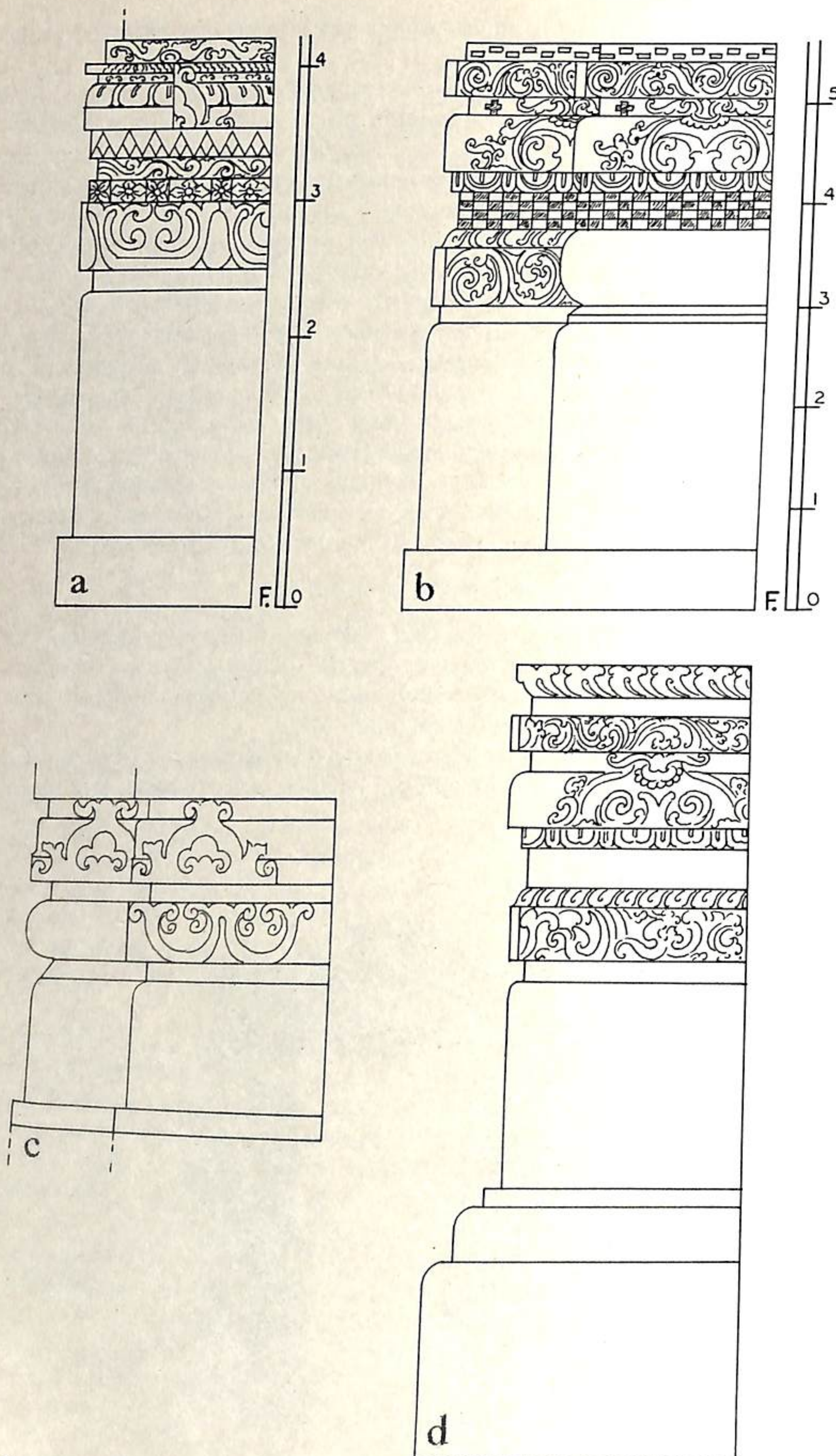


Fig. 24. **Vēdībandhas:**
a. Ṭhiṭhaurā. Viṣṇu temple; b. Kurārī. Temple 1; c. Kurārī. Temple 2;
d. Tindulī. Sūrya temple.

kalaśa, antarapaṭṭa, and kapōtapālī. The kalaśa moulding changes into a decorative paṭṭikā on the bhadra and into a pair of ornate square tulā-bosses on the pratirathas. The jaṅghā (Plates 248-250) is fairly tall and at the pratirathas is articulated by Rucaka pilasters carved with ghaṭapallavas at the base and capital, besides some decorative bands on the octagonal necking. Also, it has a niche on the bhadra and tiny oblong niches on the karṇas, all crowned with elaborate udgama-pediments, embellished with gavākṣa-arches. The niches are now empty.

The varaṇḍikā (Plate 248) consists of a wide kaṇṭha relieved with floral bosses between a pair of kapōtapālīs (except on the bhadra which is dominated at this level by a siṁhakarṇa crowning the pediment.)

The Latina śikhara (Plate 248) covered with well-integrated chains of gavākṣas has fine curvature and a picturesque row of deep gavākṣas ascending through the middle of the main and the corner facets of the śikhara as well as the jaṅghā, emphasizing the vertical ascent of the prāsāda. The eastern facets of the corner and the pratibhadra of the śikhara have collapsed, the rest of the śikhara is intact: the grīvā and the crowning members, however, are lost. The five karṇāmalakas of the vēṇukōśa are unusually flat with widely spaced gadroons.

The garbhagṛha interior (Plates 251, 252) measures 5 ft. square and has plain walls. It has a domical ceiling of three diminishing concentric rings, the lowest resting over corner pendentives supported on thick timber beams (Plate 252) inserted in the walls. Some brick courses of the ceiling, particularly those at the junction of the different rings, are rounded, while a few bear other ornaments. Thus the pendentives have two courses of floral petals of siṁhakarṇas separated by vertical ribs of shapely pilasters.

The garbhagṛha enshrines a beautiful but badly damaged image of Viṣṇu (Plate 253) of *c.* A.D. 925-950 to which the temple too is assignable.

Of the four karṇa-prāsādas or corner shrines of the pañcāyatana complex, only that at the northeast has survived but in a highly dilapidated state. It was a minor dvi-aṅga prāsāda (Plate 254). The shrine faces west and stands on a moulded pīṭha surmounted by vēdībandha of the same type as the main temple. The jaṅghā is devoid of niches and shows a large udgama-pediment flanked on either side by ornate Rucaka pilasters on the bhadra and thinner pediments on the karṇas. The varaṇḍikā consists of only a broad kapōta while the Latina śikhara, of which only two levels have survived as indicated by paṭṭikā-like karṇāṇḍakas, is embellished with well-integrated gavākṣa-lattice of the same genre as found on the main temple with which the shrine undoubtedly is coeval.

Kurārī, Brick temple complex (not illustrated)

Kurārī, situated in District Fatehpur four miles south of Ṭhiṭhaurā and two miles north of Bahuā, has a group of four brick temples which were erected on the bank of an ancient tank. Of the four temples, one is reduced to a mound while three stand in varying stages of decay. All temples share the same plan and have a garbhagṛha which is square and quite plain internally and circular externally with 16 facets of decorative brickwork.

Kurārī, Temple 1 (Fig. 24b, 26; Plates 255-257)

Temple 1, locally called Dēvarā, is the best preserved temple of the complex. It measures 5 ft. 2 in. square internally while its circular-ṣōḍaśabhadra exterior (Fig. 26) with 16 facets measures 27 ft. in diameter though nearly one quarter of the structure in the northeast occupying three facets (Fig. 26; Plate 255), one for the doorway, and a facet

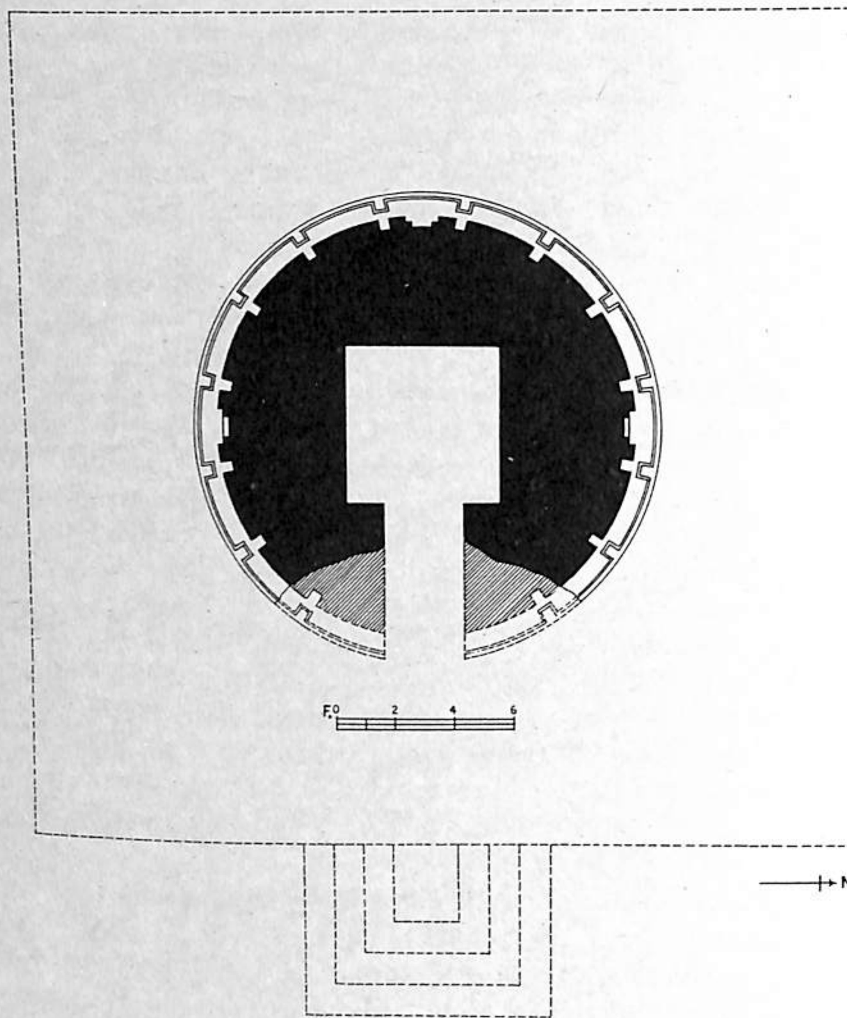


Fig. 26. Kurārī. Temple 1, plan.

each on its two adjacent sides, has fallen down, revealing the constructional features (Plate 257) of the garbhagṛha interior and of the śikhara.

The temple stands on a plain jagatī and originally had a low moulded upapīṭha which has crumbled. The vēdībandha (Fig. 24b; Plate 256) consists of tall kumbha, kalaśa/vasantapaṭṭikā on alternate facets, antarapaṭṭa, kapōtapālī embellished with scrolls on the main moulding and underscored by festoons and vasantapaṭṭikā. The jaṅghā and the curvilinear śikhara bear identical design of integrated scrolls and the two are separated by a varaṇḍikā-recess containing an ornament of festoons seemingly made of cut bricks. The jaṅghā shows three bhadras (Plates 255, 256) marked by small niches, one at the back and two on the lateral sides. Each niche is a sham oblong window of latticed design framed by a pair of pilasters and an architrave, all bearing the identical scroll ornament that monotonously covers the façade of the jaṅghā and the śikhara. Since the circular façade comprises 16 facets, every fourth facet has a bhadra-niche. Bereft though of any other ornament and even when it has lost its grīvā and the crowning members, the śikhara has an elegant curvature of the Latina type.

The garbhagṛha interior (Plate 257) has severely plain walls with a corbelled domical ceiling of a small size with a course of carved lotus petals at the base. The

śikhara is internally a hollow chamber with gradually contracting sides. Like other known brick temples, it had a stone doorway of which jamb fragments exist at the site together with fragments of Gaṇēśa and Viṣṇu images.

The garbhagṛha perhaps enshrined the Viṣṇu image of which a portion of the parikara is available depicting some of the Vaiṣṇava incarnations. The images and the structure together with the stone jambs (Plate 257) are stylistically assignable to *c.* mid tenth century.

Kurārī, Temple 2 (Figs. 24c, 27; Plate 258)

Temple 2 at Kurārī, situated to the west of Temple 1, is in plan (Fig. 27) generally similar to the latter but smaller (the garbha internally is 4 ft. 2 in. sq.) and has lost five facets on the west, out of the overall 16. It has a taller mañca-pīṭha which is bereft of

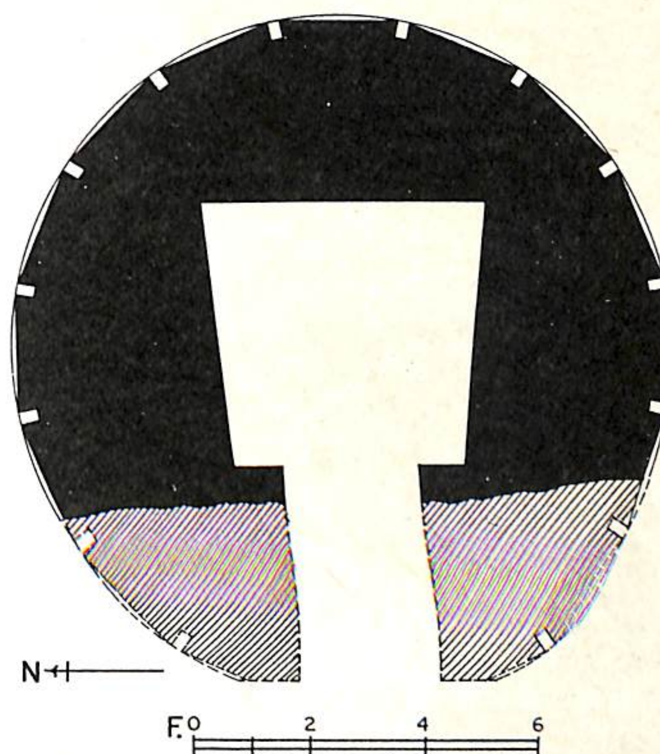


Fig. 27. Kurārī. Temple 2, plan.

face courses. The vēdībandha (Fig. 24c) is composed of tall kumbha, kalaśa, antarapaṭṭa, and kapōtapālī, while the varaṇḍikā shows only a kapōtapālī. The brick ornaments on the façades are bolder and more varied but there are no indications of bhadras on the jaṅghā (Plate 258).

Kurārī, Temple 3 (not illustrated)

This temple, situated to the northwest of Temple 1, was similar to the last-noted, and is almost as large, but has lost the entire facing of the decorative brickwork.

Tindulī, Sūrya temple (Figs. 24d, 28; Plates 259-263)

Tindulī is a village situated along the bank of the Rind rivulet, 1.5 miles north of Bindkī in District Fatehpur. The village has the tallest brick temple of the region (Plate 259),

which, though considerably damaged, has been restored in plain brickwork and maintained in fair preservation. The structure recently has been provided with an ashlar jagatī and stands on a two-stage circular plain mañca-pīṭha. The temple's interior is square (side 6 ft. 8 in.) and the exterior is circular-stellate having 16 bhadra-facets and 16 karṇa-projections (Fig. 28). Of the bhadras four are sham and four are real, each separated from the other by an acute-angled projection produced by turning the square. The doorway which originally was preceded by a prāggrīva, faces north, while the three bhadras face the remaining cardinal directions.

The vēdībandha (Fig. 24d, Plate 260) is composed of tall kumbha, kalaśa, antarapaṭṭa relieved with chequers, kapōtapālī, and vasantapaṭṭikā. Except for the kumbha all other mouldings are embellished with scrolls and some additional designs. Thus the kalaśa moulding has its shoulder adorned with lotus petals while the kapōtapālī is underscored by festoon design.

The jaṅghā (Plate 261) has three bhadra-niches, each with frames, architraves, and pilasters in addition to thin and wide udgama-pediments; but in the absence of proper spacing, with plain surface around, they all merge with the decorative brickwork of the other parts of the jaṅghā which are monotonously covered with scrolls.

The jaṅghā (Plate 261) is capped by a conspicuous band of chequers and a plain kaṇṭha of the varaṇḍikā relieved by vandanamālikā, above which rises the high

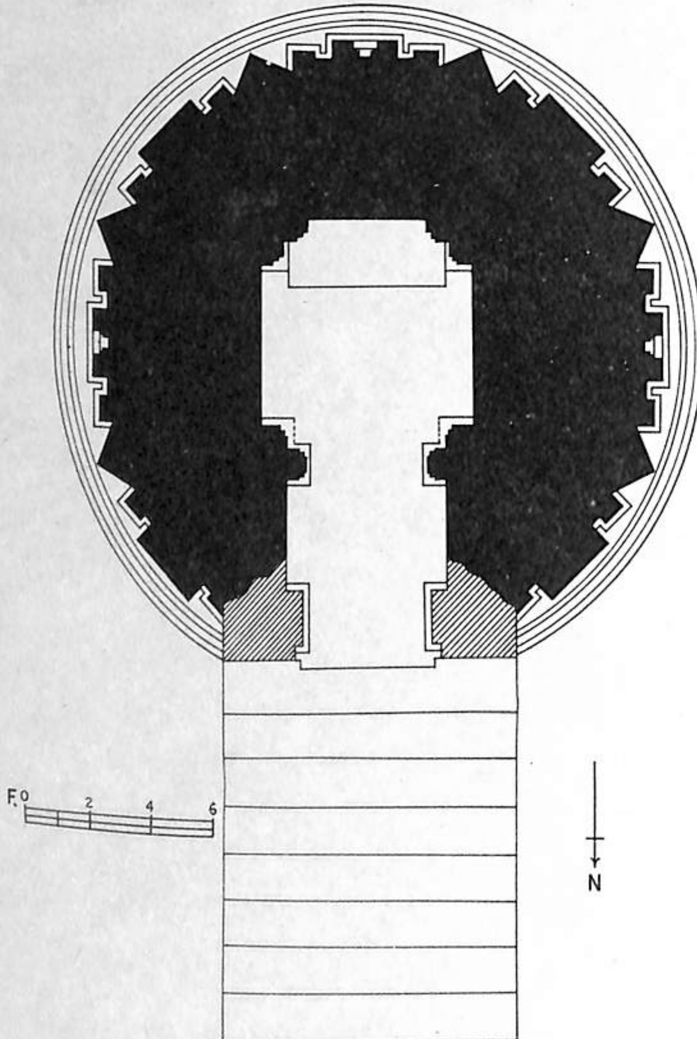


Fig. 28. Tindulī. Sūrya temple, plan.

ponderous Latina śikhara. The śikhara (Plate 262), too, is covered with identical design of scrolls, is well integrated, but monotonous, and probably had seven bhūmis of which only four are clearly indicated by the surviving bhūmi-divisions. The grīvā and the crowning members of the śikhara are lost.

Of the pañcaśākha-doorframe of the garbhagṛha, only a fragment of jamb remains carved with multiple śākhās of gods such as Viṣṇu and the demigods including apsarases.

The garbhagṛha has plain brick walls but an ornate stone ceiling of two intersecting squares supported on Bhadraka pilasters (Plate 263) showing ghaṭapallavas at the base while the upper part is linked by a vertical panel of finely delineated patravallī design. The pilasters have ribbed bharaṇī and plain curved brackets. The garbhagṛha enshrines a standing image of Sūrya (head broken) with an elaborately carved parikara showing a large number of female archers in graceful postures.

Stylistically, this brick temple together with its image and pilaster of stone, is assignable to the mid tenth century.

Bahuā, Kākōrā Bābā temple (Fig. 29; Plates 264, 265)

Bahuā is a prosperous village about ten miles southwest of Fatehpur on Fatehpur-Banda road. Outside the village, in the fields, stands a ruined brick temple (with doorway, ceiling, and pilasters of sandstone), which was arbitrarily restored

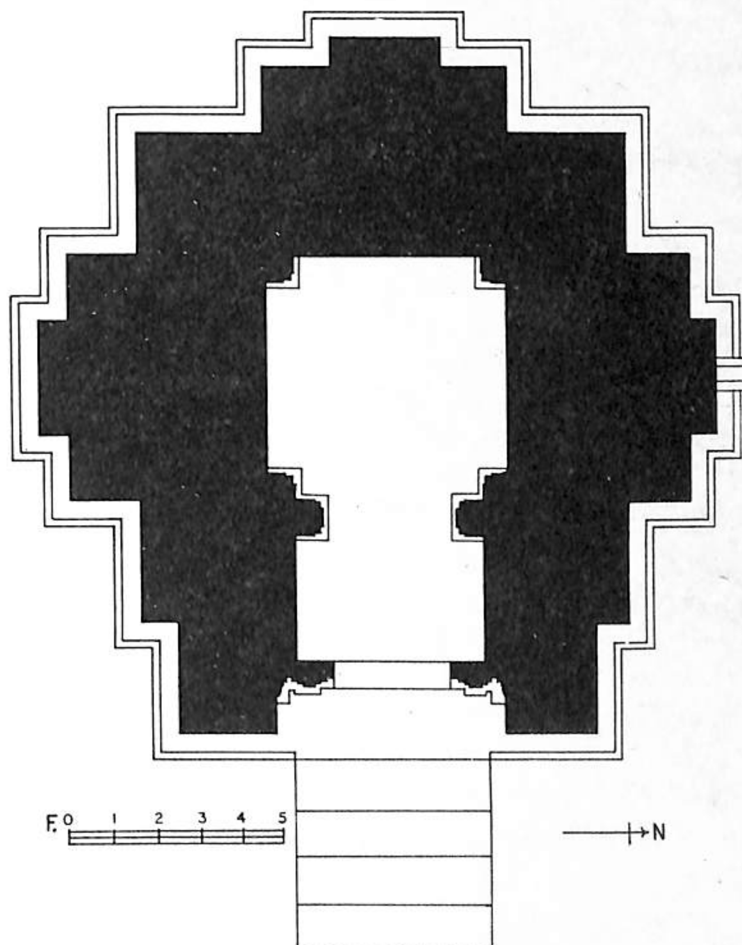


Fig. 29. Bahuā. Brick temple, plan.

in the past, partly obliterating, partly confusing the original features. The temple is rectangular and seemingly tri-aṅga (Fig. 29) and has preserved only the maṇḍōvara (Plate 264). The vēdībandha is composed of tall kumbha, kalaśa, and kapōta. Nothing specific can be stated about the jaṅghā which has a curious succession of kapōta mouldings.

Though the temple is locally known as Kākōrā Bābā and is supposed to be dedicated to a reclining image such as that of Viṣṇu as Śeṣaśāyī, there is no trace of such an image at or near the site. The intact pañcaśākha-doorway (Plate 265), however, has Śiva as lalāṭa-bimba and the multiple figures of Śiva on the rūpaśākhā. It is difficult to be sure whether the shrine was dedicated, like the Gaḍarmal temple at Badoh, to Skanda-mātā or the doorway belongs to some other local temple. The garbhagṛha has a stone ceiling of two intersecting squares with the usual decoration of padma on the soffit and grāsamukhas on the resultant corners. The ceiling is supported on corner pilasters of Bhadraka type carved with stencilled designs of ghaṭapallava and patravallī.

Stylistically, the temple is assignable to the late tenth century.

Ahār, Temple remains (not illustrated)

Ahār, District Bulandshahar, has yielded two octagonal pillar fragments now in the Allahabad Museum as the surviving relics of the tenth century temples. One of these has a vallī on all facets of the shaft (those at the corners are faced by nāga-busts), besides a rectangular zone adorned with grāsamukha spewing vallī and a capital with the usual design of floral ardharatna flanked by palmettes. The other has a plain shaft but for a chain-and-bell ornament suspended from muktāgrāsa with flanking vyālas on the cardinals and a capital showing vallī in an ardha-darpaṇa, surmounted by a paṭṭikā of muktāgrāsa.

Kanauj, Temple remains (Plates 266, 267)

Kanauj is a huge site dotted with old sculptures and architectural members of which two pieces, stylistically assignable to the tenth century, are noteworthy. One is a pillar-bracket bearing robust, elegant vidyādhara-mithunas (Plate 266) and the other a mattavāraṇa comprising a rājasēnaka carved with bhāraputrakas and floral design, an āsanapaṭṭa embellished with luxurious vallī and a kakṣāsana bearing handsome mithunas emanating from a grāsamukha (Plate 267). Both are deposited in the recently set up Archaeological Museum at Kanauj.

Kauśāmbī, Temple remains (not illustrated)

An architrave preserved in the Allahabad Museum is the lone survivor of a tenth century Kauśāmbī temple carved with two registers with an offset, the upper one showing flying vidyādharas (some with consorts), and the lower a miscellaneous frieze depicting a processional scene, a flutist, and an erotic couple. Its soffit is carved with a jawless grāsamukha emitting lotus scrolls.

Mathurā, Temple remains (Plates 268-270)

Mathurā and its neighbouring sites have yielded loose architectural members attesting to the existence of temples in the tenth century.

Two Bhadraka pilasters from Mahāban (Mathurā), one deposited in the Mathura Museum and the other in the Lucknow Museum (Plate 268), bear typical tenth century carvings confined to their upper half, comprising designs of vallī in darpaṇa,

muktāgrāsa, ghaṭapallava, and floral ardharatna flanked by palmettes. A pilaster of similar form but lavishly carved all over showing additional designs of vertically disposed vallī flanked by adoring nāga-busts and bearing at the base a goddess in a niche canopied by an udgama-pediment comes from Gorae Dhānā site in the adjoining District of Aligarh, now deposited in the Mathura Museum (Plate 269).

Two door-jambs of four śākhās carved with designs of vallī (seen only on one jamb), mithuna, stambhaśākhā, and padmadala, come from Sōmanāth (Plate 270), and Sahār in District Mathura, now in the Mathura Museum. Also a door-jamb of five śākhās, bearing two śākhās each of mithunas and vallī besides one of gaṇas, is known and deposited in the Mathura Museum.

Sorāon, Temple remains (not illustrated)

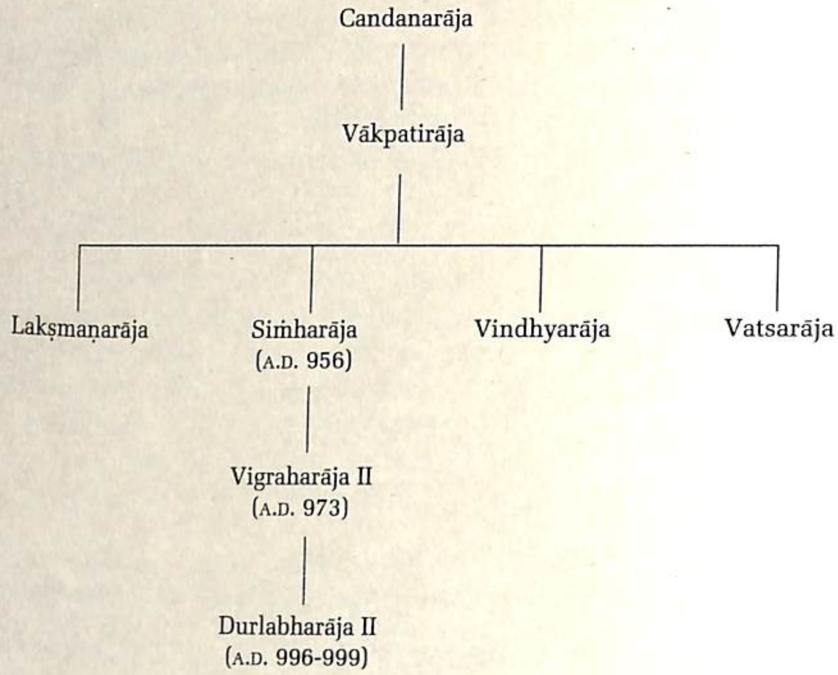
An architectural fragment from a tenth century temple at Sorāon, District Allahabad, shows two friezes of ecstatic dancers and musicians, besides a pair of pedimented niches, one harbouring Kubēra and the other Sarasvatī.

Krishna Deva

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Genealogical Table: Cāhamānas of Śākhambharī



CHAPTER 50

Beginnings of Medieval Idiom: Mahā-Maru style, last phase, *c.* A.D. 900-1000

Cāhamānas of Śākambharī: Phase IIa

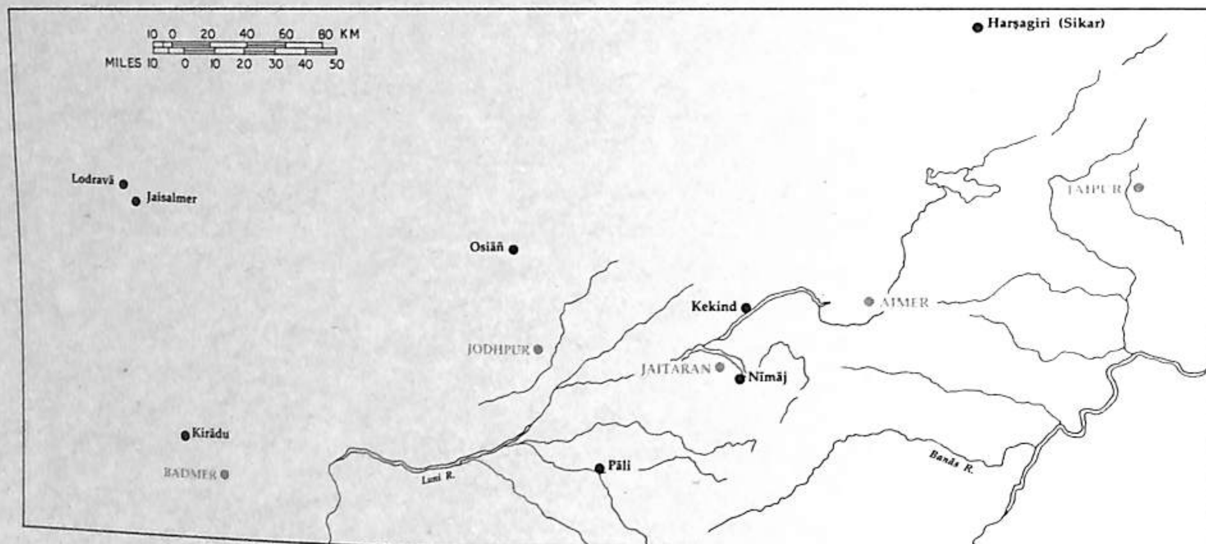
Historical Introduction

The Cāhamānas of Śākambharī (Sāmbhar) were an ancient dynasty of the Sapādalakṣa territory in Rajasthan. Their origins go back to the seventh century A.D. Between the late years of the eighth and the middle of the tenth century they were subordinate to the Pratīhāra emperors of Jābālipura and Kānyakubja. To them they for long had remained loyal. However, Cāhamāna Candanarāja, at about the beginning of the tenth century, killed in battle the Tōmara chief Rudra of southeastern Punjab who probably was a protégé of the Pratīhāras. And plausibly in this way began the dissension between the overlord and the vassal. It was Candanarāja's son and successor Vākpatirāja I who showed the first real signs of defiance to the imperial authority of Kanauj by humbling Kṣmāpāla, a tantrapāla or governor of Pratīhāra Mahīpāla I. The Cāhamānas' career toward an independent rule apparently began in the middle of the tenth century when Siṁharāja, son of Candanarāja, defeated Tōmara Salavaṇa and defied the authority of the last of the Pratīhāra emperors, Dēvapāla (or more plausibly Vijayapāla), by imprisoning several of his vassals who had allied with Salavaṇa, for obtaining whose release the emperor had to visit Siṁharāja in person. Siṁharāja subsequently adopted the sovereign title of mahārājādhirāja.

Siṁharāja granted a number of villages to the temple of Harṣanātha (near Sikar) which was constructed in A.D. 956. Vatsarāja, brother of Siṁharāja, also donated the village Kardamakhāṭa to the Harṣanātha temple. Earlier, his father had built a temple to Śiva at Puṣkara near Ajmer.

As the political prowess of the Pratīhāras declined, the territorial power of the Cāhamānas augmented until it reached its pinnacle in the third quarter of the tenth century. One of the four sons of Vākpatirāja—Lakṣmaṇarāja—at that juncture began a separate career by establishing his seat of power at Naḍḍula in Gorvāḍ, while Siṁharāja continued the main line ruling from Sāmbhar.

Siṁharāja was succeeded by Vigraharāja II, who proved one of the mightiest monarchs of the Cāhamāna dynasty. He vanquished Caulukya Mūlarāja of Aṇahillapāṭaka, the defeated monarch taking shelter in the hillfort Kanthādurga (Kanthkoṭ) in northeastern Kaccha. Afterwards Mūlarāja apparently had come to terms with Vigraharāja and had regained his kingdom. In the meantime Vigraharāja proceeded as far as Lāṭa, defeated Bārappa, the Cālukya governor of Bhṛgukaccha. Vigraharāja, like his predecessors, made sumptuous donations to the aforenoted Harṣanātha temple. He is also credited to have founded the temple of Āśāpurī in Bhṛgukaccha in Lāṭadēśa after the conquest of that city. Vigraharāja's son Durlabharāja largely maintained the main territory of their monarchy.



Sapādalakṣa (Rajasthan), Cāhamānas of Śākambharī, Mahā-Maru and Mahā-Gurjara temple sites (Phase II).

The Cāhamānas worshipped Śiva; and goddess Āśāpurī was their tutelary deity. Among the Śaivaite sects, those of the Pāśupata Lakulīśa and probably Āmardaka were strong. From the stray finds of Vaiṣṇava images, of Devī and Mātṛkās, the Vaiṣṇava as well as Śakti worship may also be prevalent in that period. Though Jaina temples of the period as at Nāgapura (Nagaur), Lāḍanu, Pilāni and several other places are destroyed, the finds of the Jina images from these and a few other places attest to the flourishing condition of both Śvetāmbara as well as Digambara sects of that religion in the Cāhamāna kingdom.

Architectural Features

The glory of the Cāhamānas shine as much through their victorious campaigns as it does through the sacred edifices built during their régime. With their attaining the peak of power in the tenth century, the Mahā-Maru style, now in its late maturity and hence in its final phase of development, reached the summit of perfection never to be attained again in the subsequent history of the dynasty. The architecture that grew and flourished in their territories, however, is represented by a few buildings now remaining, and that too in a state partially of ruin. Those at Śākambharī, the metropolitan seat and in its immediate environs, just as in the sacred Puṣkara-tīrtha, have virtually disappeared.

Two clear-cut styles are discernible in the Cāhamāna times, the first and relatively preceding as well as more cogent style deriving from the earlier Sapādalakṣa and the Marumaṇḍala schools of the Mahā-Maru style, blending the best of the decorative features and excellences of both into a harmonious whole. The second, which appears in the last quarter of the tenth century, is represented by the late phase of Mahā-Gurjara style, largely pure in form and content, but sometimes slightly influenced by the Maru-Sapādalakṣa idiom or elements.

Mahā-Maru style (Sapādalakṣa school)

This first style is represented by temples at such sites as the Nīlakaṇṭha temple at Kekind, the Harṣanātha near Sikar, and if we include the far away Jaisalmer and Lodravā—the style of the buildings at these two places is cognate to the Cāhamāna—even if the ruling dynasty (Bhaṭṭi ?) may have been different.

In this style the temple and the maṇḍapa, normally of raṅga class, are generally without the true pīṭha, the vēdībandha may or may not show decoration on the kumbha and sometimes tend to be relatively massive. The maṇḍōvara, wherever fully decorated, is usually rich in figural carving and exquisite architectural framings. The śikhara, wherever extant, shows complex jāla and the raṅgamaṇḍapa walling has very richly and elegantly carved vēdikā fencing, just as the pillars, of Ghaṭapallava, Bhadraka, and Miśraka orders, are elaborately and tastefully ornamented.

Kekind, Nīlakaṇṭhēśvara temple (Figs. 30, 31; Plates 271-285)

Kekind, styled Kiṣkindha in the local medieval Brahminical and Jaina inscriptions, may have been a town of some consequence in the Cāhamāna period as attested by the presence in the village of a large and ornate Brahminical Nīlakaṇṭhēśvara temple in red sandstone and the nearby Jaina temple whose present structure is a replacement, of the tenth century original, in the 15th century.

The Nīlakaṇṭhēśvara temple faces east. It is a nirandhāra building with a mūlaprāsāda conjoined to a raṅgamaṇḍapa (Fig. 31). A stump of the tōraṇa's one of the two pillars now remains *in situ* in front of the raṅgamaṇḍapa.

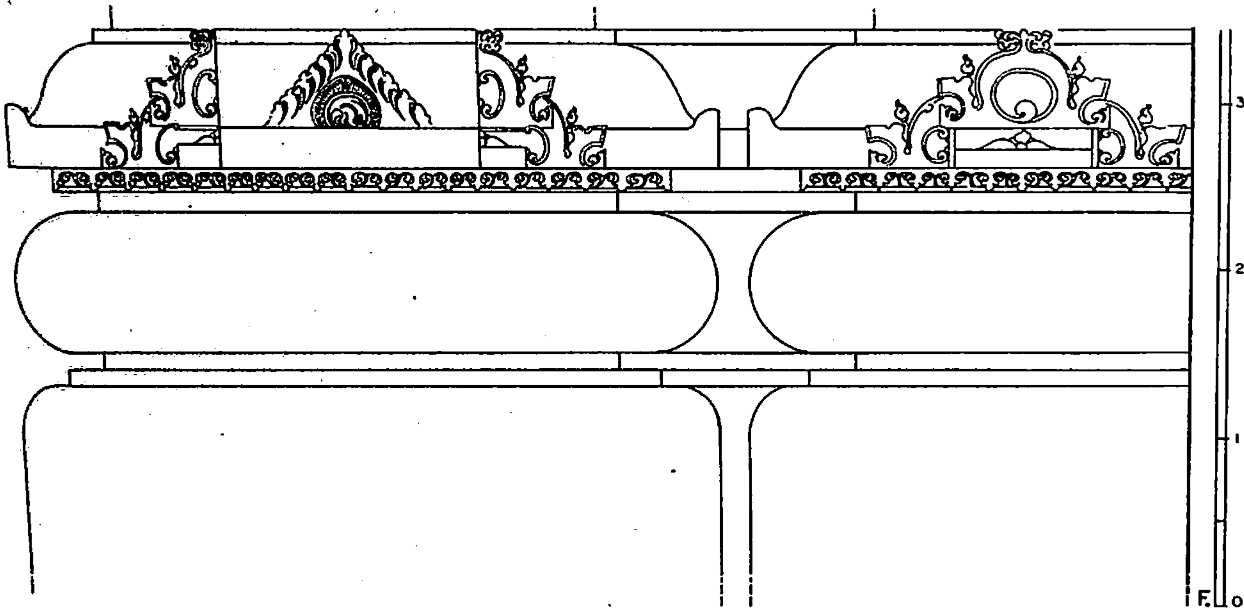


Fig. 30. Kekind. Nīlakaṇṭhēśvara temple, vēdībandha.

The mūlaprāsāda, some 21 ft. across, is a tri-aṅga Latina shrine with the plan divided into karṇa, bhadra, and the pratiratha with salilāntara-recess occurring between the proliferated parts. As was customary with the temples in the Mahā-Maru style, the mūlaprāsāda lacks a full-fledged pīṭha-base. The elevation begins directly from the plinth courses over which is the vēdībandha of the kaṭi proper (Plate 271). The vēdībandha mouldings look sturdy (Fig. 30; Plate 271) and are neatly chiselled as was customary with the buildings in Mahā-Maru style, and the Kekind temple lives up to this standard, at a little higher level of accomplishment. The kumbha at bhadra-points shows a boldly projecting udgama-dormer. A shorter version of this is found on the kumbha of the front karṇa. As in most examples of the earlier phase, a negligible antarapaṭṭa-recess separates the kalaśa from the kapōtapālīkā moulding. The udgama and the ardharatna motifs projecting from the skandha of the kapōtapālī are sharp and shapely without being heavy.

The jaṅghā section of the kaṭi displays an array of rathikā-niches supported over the mañcikā and framed with the stambhikā-pillarets, the latter divided into two main parts by the insertion in each case of a ribbed āmalasārikā forming an internode. The lower part of the pillaret separated by the internode differentiates into kumbhikā and shaft, the latter being of the Miśraka class. The part above the node, however, is circular throughout in section. Such complex pillarets are rather unusual for a niche. (This, perhaps, is the only example known of this feature.) Each rathikā is topped by a minor khuracchādya, crowned with a kūṭākāra-pediment simulating the fronton of a stepped pyramidal roof complete with the ghaṇṭā and the kalaśa. This kūṭākāra motif is applied over the fluted laśuna part of the jaṅghā.

The rathikās harbour figures of Dikpālas on the karṇa faces, apsarases on the pratiratha parts (Plates 272-274), and Mātṛkā figures as also the images of a few other divinities in the salilāntara-recesses, an unusual feature, because vyālas, or at times apsaras figures normally appear at that situation. The images in the salilāntara-recesses are also canopied by kūṭākāra roofs, though, apparently for want of room, no rathikās are applied. The bhadra-khattakas are larger and their stambhikās are ornamented by

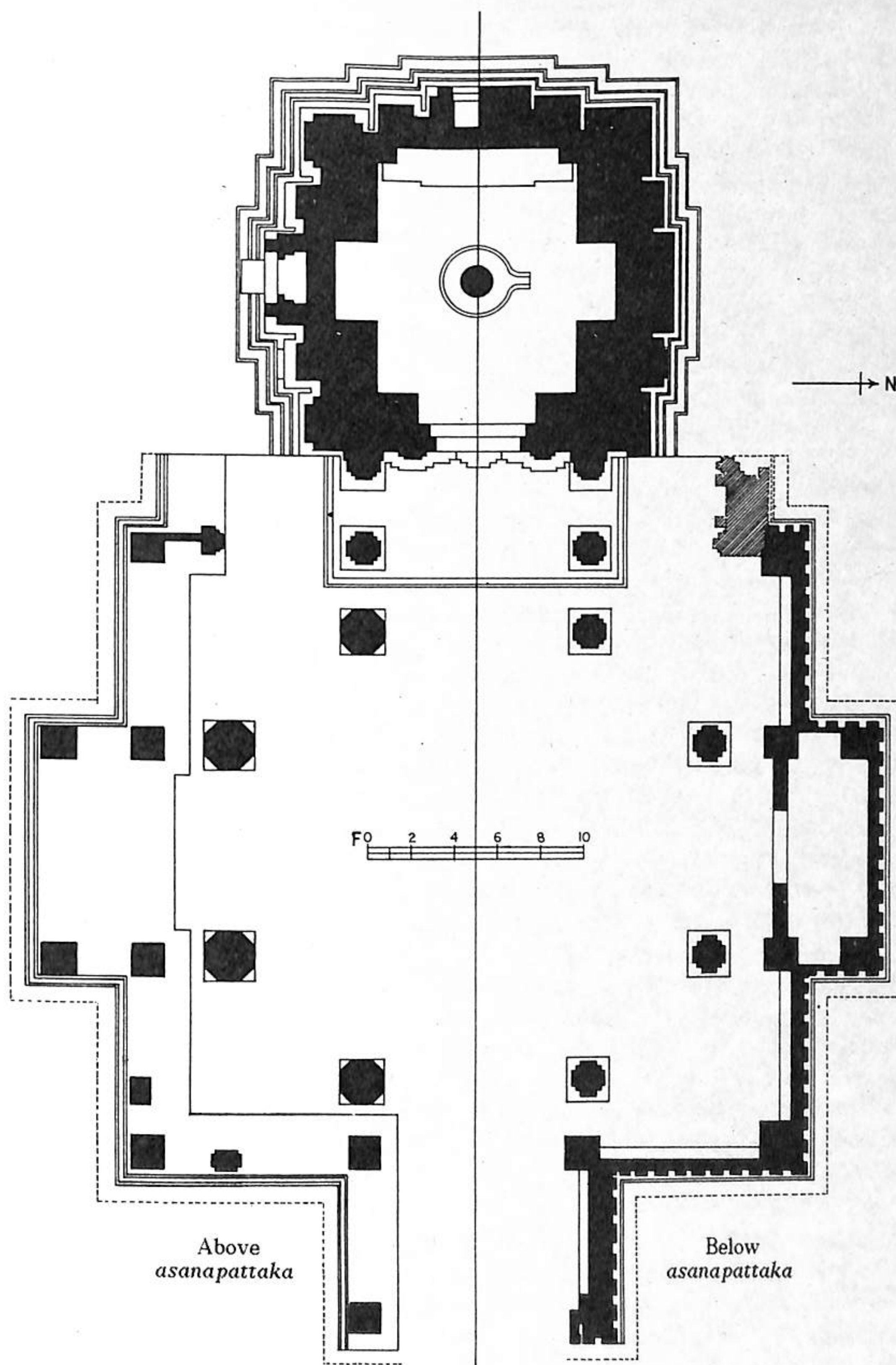


Fig. 31. Kekind. Nīlakaṇṭhēśvara temple, plan. (Courtesy: author.)

grāsakīṅkaṇikā, the upper part being relieved by figural motifs. A khuracchādya–awning, and next a triangular rathikā with divinities in panels and a large udgama formed by split gavākṣa-dormers crown the rathikā. The profile of the bhadra-khattakas shows figures of the Śaivaite attendants and godlings (Plate 273), a rather rare feature of occurrence; while that of the pratiratha is ornamented with tall split diamonds. The faces and limbs of the figures are in most cases savagely broken, probably centuries ago during the first Muslim attack on this region. There is seen an attention to details and refinement in figural carving of the jaṅghā. The torso and the limbs of the figures are smooth, round, and reveal a high degree of finesse. The ornaments, hair-do, and the hāras as well as the crowns display a large variety of designs, indeed many possibilities of forms and details, reflecting imaginative skill and high level of aesthetical sensitivity.

Above each rathikā of the jaṅghā comes the bharaṇa-capital furnished with a paṭṭikā-band bearing tamālapattra-leaves suspended at the extremities, a Maru-Gurjara feature. The fluted kumuda part of the bharaṇa is also continued in the salilāntaras. There is a second, larger bharaṇa also, its top surface welded as though with the soffit of the kapōtapālī. The latter moulding is identical in form and conception to the corresponding one in the vēdībandha below. It is also ornamented simply with an additional feature that the split gavākṣa-dormers are replaced by bird motifs at the bhadra parts.

The kapōtapālī is followed by a deep rūpakaṇṭha-recess bearing the figures of pramathas, divinities, and tableaux in panels. The rūpakaṇṭha is topped by a vandanamālikā (course of triangular dentils), cippikā (inverted cyma recta) with lotus leaf decoration and finally the varaṇḍikā or eave-cornice. The graceful Latina śṛṅga-spire shows seven karṇāṇḍakas in the vēṇukōśa section. The details of the jāla-tracery on the śṛṅga-faces divided into three latā-shoots are minutely, but also vigorously, wrought. The northern face of the śṛṅga is relatively less damaged. The āmalasāraka, now partly destroyed, caps the śṛṅga; the kalaśa-finial is lost.

No kapilī-wall connects the mūlaprāsāda with the raṅgamaṇḍapa. Instead, a prāggrīva-porch serves the purpose and is designed in such a way as to articulate with, and form the part of the raṅgamaṇḍapa. The fronton of the śukanāsa has suffered damages. Its profile is ornamented with diamonds in panels in juxtaposition of which is placed a kūṭa.

The raṅgamaṇḍapa (Plate 275) is virtually square on plan with deep transepts and a mukhacatuṣkī in front (Fig. 31). Its overall width is about 37 ft. 8 in. In elevation it has, like the mūlaprāsāda, no pītha and its parapet wall seemingly starts from the rājasēnaka-recess carved with diamond-and-volutes pattern, followed by a tall vēdikā capped by a series of kūṭākāra motifs, the āsanapaṭṭa-seat, and the kakṣāsana of which only the fragments survive (Plate 276). The foliate designs on the vēdikā as well as the patterns and motifs on the kakṣāsana are fairly crisp, in keeping with the style and quality of decoration of the rest of the building. The dwarf Ghaṭapallava pillars at the regular post-points (Plates 276, 277) are square at the base and octagonal at the top-section of the shaft. The cubical part bears the half darpaṇa-medallion design with deeply carved floral, bird, and at places grāsamukha motifs. The aśōka-pallava foliage, effulgent from the ghaṭa-vase, is delicate as well as elegant (Plate 277). Except in the transepts, the long beams spanning between two Ghaṭapallava pillars are propped by thin, rectangular posts whose upper part is fashioned after the Ghaṭapallava convention but at the top section possessing volutes in lieu of padmapaṭṭī or lotus band seen in the normal type of Ghaṭapallava pillars (Plate 279) between which they are inserted (Fig. 31). The details of these prop-pillars are as chaste as in the other carving in this building. They seem contemporary with the building.

In the interior of the hall are eight tall pillars of the Miśraka class, arranged in an

octagonal: Their elevation being Bhadraka up to the lower half of the shaft, turning next into octagonal and finally round: Only the upper half of the shaft is ornamented (Plate 280). The octagonal section has two belts; the lower consists of divinities in framed panels, the upper carries fanciful floral motifs in circles. The next, that is the circular section, has a lower larger grāsapaṭṭī (curiously, set in an octagonal frame) and after leaving some plain space, an upper circular grāsapaṭṭī. Next is a blank space, and then a tiny border of gagārakas followed by a fluted bharaṇa topped by a paṭṭikā with suspended foliage, and finally the śīrṣa-bracket.

Matching the enrichment of the pillars is the ornamentation lavished on the lintels and the ceilings they support. The soffit of the lintels show full blown lotuses, three in number, and carved with machine-like perfection (Plate 281). The lintel-faces display delicate scroll work on the lower half, while the gagāraka-badges in series and the lotus-leaf decoration is applied on the upper projecting tantraka section.

The columns of the central octagon, earlier described, show panels on the bracket-faces, rather not well integrated. The columns support a large karōṭaka of the Nābhicchanda class (Plate 282). The courses start with a rūpapaṭṭikā bearing paneled figures of merry couples, combating warriors, and the like. (Maybe some narrative is implied by the scenes.) The soffit of the rūpapaṭṭikā possesses richly carved scroll (Plate 281). Next follows the dardarikā relieved by lotus-leaf carving; this is followed by a karṇaka showing an embroidery of indented half diamonds. The karṇadardarikā is rather unusually rich in ornament. One other uncustomary feature is the superposition of karṇadardarikā moulding above the rūpapaṭṭikā. (In the late Mahā-Gurjara and the Maru-Gurjara examples they invariably occupy a position below the rūpakaṇṭha.) To the karṇadardarikā are articulated, at pillar points, the gajamuṇḍa-brackets, in all eight, which once supported the nāyikā figures. The underside of each elephant-bracket has a carved decoration in a manner characteristic of wooden architecture. Again, according to the convention of the Mahā-Gurjara as well as Maru-Gurjara traditions, brackets should go with the rūpakaṇṭha and not with the karṇadardarikā as has been done here. Next follows the three courses of the coffered gajatālus, with ribs rather densely packed, the total effect unattractive. Then follow two courses of semi-circular cusped kōlas with rather sharp and many ribs in the cavity, a feature typically of the Mahā-Maru style. The final, large, single and circular gajatālu course is missing. There seems no room for a lambana-pendant in the center or vortex of the ceiling: (Perhaps a padmakēsara-tube may have been there instead.) The interspaces between the semi-circles of the first kōla course show holes for tenons for receiving the tops of the nāyikā figures. The triangle formed, one at each of the four corners of the central octagon, contains vikarṇa-vitāna ceilings displaying haṁsa-pairs and fanciful foliate work.

The four corner-quadrants of the hall are square. The ceiling in each case is of the Nābhicchanda variety immersed in a cut out square (Plate 283) and is almost identical in form and detail. A circular scroll belt (of the kind noticed on the soffit of the rūpapaṭṭikā of the main ceiling) encompasses the kōla courses. This is a feature known in the early Mahā-Maru shrines in Osiāñ and at Chitor but never to be encountered in either Mahā-Gurjara or Mahā-Maru examples. The tantraka of the beams here show fine scroll work, at times cast in loops, and over it is a rūpadhārā of paneled figures, the latter covering avatāras of Viṣṇu, Kṛṣṇa-līlā scenes, and the like.

The mukhacatuṣkī of the hall possesses a similar ceiling (Plate 278) but with two paṭṭikā belts. The rectangular narrow Samatala ceiling occurring over the space intervening the hall's central octagon and the porch shows a group of five full blown lotuses (of the kind noticed on the beam-soffits), and those over the spaces between the transepts and the octagon are filled with kalpavallī designs. The ceilings of the bhadra-

transepts show grouping of five lotuses, essentially similar to what is seen in the ceiling before the porch's ceiling.

The antarāla or mukhālinda space in front of the garbhagṛha is defined by two Bhadraka pillars whose upper half is profusely enriched with ornamental details (Plate 284). The ceiling between the mukhālinda or front aisle, however, is a rectangular Nābhicchanda with apsidal ends and its central depression is formed by gajatālu courses (Plate 285). (Such ceilings are commonly found in the buildings of Mahā-Maru style, but rarely figuring in Mahā-Gurjara.)

The doorframe of the garbhagṛha is of the pañcaśākhā variety made up, in order, of patra-, gandharvā-, stambha-, vyāla-, and bāhyaśākhā. These śākhās are decorated respectively with scroll, gandharva figures with Nāgendras at the base, Mātṛkās, Gaṇēśa, and surasundarīs. The doorsill shows kinnara figures on either side of the central squarish mandāraka projection. The uttarāṅga-lintel displays eight planets with perhaps Lakulīśa figuring at the centre.

Inside the garbhagṛha are pilasters at the four corners and a pīṭhikā at the west wall for receiving the cult image. In the centre is a liṅga on a moulded pīṭhikā-pedestal.

The raṅgamaṇḍapa has been left unconnected with the sanctum at the articulation points. The idea was to leave passages open for perambulation as in the temples at Osiāñ and elsewhere of the Pratīhāra period. Near the articulation point, below the āsanapaṭṭa of the rear karṇa (southern end) of the hall, is a niche harbouring a seated goddess figure. The corresponding portion on the northern side has been destroyed.

The outer covering of the maṇḍapa roof is largely gone. From the fragments surviving over the karṇa parts it seems that the roof intended here was a *via media* between Phāṁsanā and Saṁvaraṇā (bell-roof). The overall length of the temple, from the back wall of the sanctum to the eastern end of the porch, is about 61 ft. 8 in.

The temple bears no foundation inscription but possesses donatory records carved on the pillars and are variously dated to A.D. 1120, 1122, 1144, 1146, and 1168, of the period of the Cāhamāna sovereigns and of the local chieftains of Kiṣkindha. Bhandarkar, however, takes tenth century as the date of the temple. This dating is validated by reason of its style. A closer dating seems plausible.

(1) The nāga figures are shown in the doorframe, but the nāgaśākhā-jamb typical of earlier temples is absent.

(2) The nave formed by four centrally situated columns in the middle part of the hall is replaced by an octagon of pillars, a clear break with early Mahā-Maru tradition and the beginning of a new trend which becomes a normal practice in the future Maru-Gurjara style, with of course considerable development.

(3) Compared to the early Mahā-Maru temples that were built as late as the late ninth century, there is here an increased elaboration in ornamentation accompanied by increased refinement in details and corresponding loss in strength and massiveness present in the two preceding centuries.

(4) The introduction of karṇa-fillet with foliage suspended at the extremities over the bharaṇa is indeed a new feature, anticipating what is going to be commoner from early 11th century onwards in the Maru-Gurjara buildings.

(5) The jāla-lattice spread over the śikhara is very intricate and much evolved compared to the examples from the earlier temples in Maru-land.

(6) The transition from Phaṁsanā to Saṁvaraṇā type of roof also indicates a stage later than that of the earlier temples.

These points doubtless fix the temple in the tenth century. A more precise date can be arrived at by following considerations:

(1) The sculptures on the sanctuary walls remind of those of the Harṣanātha

temple at Sikar (A.D. 956-973) situated in the same Sapādalakṣa country of the Cāhamānas but also look a bit earlier in cast.

(2) A sort of general generic kinship and actual similarities between the head-dresses of some of the surasundarī figures on this temple and those at the Lakṣmaṇa temple at Khajurāho (A.D. 954) is one more instance affording comparison with a dated temple though here too, once again, the Nīlakaṇṭha parallels carry a slightly earlier look.

(3) The vigorously rendered Ghaṭapallava pillars demonstrate the same sort of technique and stage of development as the corresponding examples from the Sikar temple. (Again, those at Kekind look a trifle earlier than the Sikar parallels.)

(4) An inscription of V.S. 1013/A.D. 956 of the period of Cāhamāna Siṁharāja I exists at Pithanvālā near Meḍtā City. Kekind is not very far from that place and its older temples may be the result of this general building activity of the mid-tenth century.

All points considered, a date within the bracket 930-950 seems plausible for the erection of this temple.

As for the original dedication of the temple, the following remarks of Bhandarkar may be considered:

"The temple is now dedicated to Nīlakaṇṭha-Mahādeva, but the name of the god was undoubtedly Guṇēśvara in the 12th century as is clear from the inscriptions. But I have no doubt that it was originally dedicated to some goddess as appears from the figures of the Aṣṭamātṛs on the outside walls of the shrine. Probably the sculpture of Yaśōdā-Kṛṣṇa lying in the hall . . . . . . was originally placed in the sanctum and was the object of worship there, especially as all the figures on the friezes belong to the life of Kṛṣṇa."

At present there is a pīṭhikā-pedestal at the end wall inside the garbhagṛha meant obviously for receiving an image. Why an image-pīṭhikā should be in a Śiva temple is indeed problematic. Again, the mouldings of the pīṭhikā of the liṅga do not seem to be of the mid-tenth century period. Maybe, the temple was originally intended to be dedicated to some female divinity, perhaps Durgā or one of her forms. (Could she have been Āśāpurī, the patron-goddess of the Cāhamānas?) The presence of apsaras figures at the inner wall of the sanctum may strengthen this conjecture. But against this we must weigh the points which may lean toward the possibility of Śaivaite dedication of the shrine: (1) As early as the 12th century it was a shrine sacred to Śiva; (2) Mātṛkās are customarily associated with the Śaivaite cult; (3) Naṭēśa or Bhairava figure in the imagery on the sanctuary wall: This deity would not appear on a Vaiṣṇava temple such as of Yaśōdā with Kṛṣṇa; (4) Lakulīśa-like figure presides on the lintel of the doorway; one should expect, instead, a Vaiṣṇava deity, had the shrine been of Vaiṣṇava affiliation; (5) absence of the avatāras of Viṣṇu in significant position such as the stambhaśākhā of the doorframe, though this negative evidence cannot be pushed too far inasmuch as the most determinative criterion, namely the images in the three principal niches on bhadra-points, since long missing, is unavailable. The question of dedication is hard to decide; a possibility just hinted from the sum-total of evidence is that the shrine was Śaivaite with a qualification that Śakti worship, too, was perhaps, in some way, associated with it. The depiction of the *Rāmāyaṇa* and the *Bhārata* scenes may not weigh much in that these sometimes occur in Śaivaite temples, and in temples dedicated to Harihara.

From a distance, the maṇḍapa of the temple seems very like a Maru-Gurjara structure, archaic though in feeling. It is no accident that this impression is formed, for

the temple really is in style ancestral—one of the predominant parents—to Mahā-Gurjara style of western India, which originated in *c.* 975-1000 and continued developing from that date onward.

Building's some of the effect is lost by the absence of pīṭha which makes it seem as though it is sinking in the earth. The loss of the maṇḍapa's superstructure also deprives it of a rhythmic skyline. Despite these two deficiencies, one generic, the other through ravages of time, the temple is one of the nobler gems of its own time and style. Its highly ornate character is not unpleasant since the ornamentation itself is of very superior order, showing a high degree of finesse, and its application is well organized as well as sufficiently articulate. Its only rivals—judging from the extant temples—were the Harṣanātha temple at Sikar and the Nādolian temple of Lakṣmaṇasvāmi. The three together give a comprehensive picture of the architecture of the Cāhamāna school of the Mahā-Maru style of around the middle of the tenth century.

Jaisalmer, Lakṣmīkānta temple (Figs. 32-35; Plates 286-289)

Jaisalmer today is very largely a late medieval township settled on a low fortified hill-plateau fortified in the desert of Thar. The surrounding area was anciently known as Vallamaṇḍala or Vallamāḍa where a moderately powerful dynasty, Bhaṭṭī, ruled from the later part of the sixth century for some centuries and was thus contemporaneous with their southwesterly neighbour, the Pratīhāra dynasty of Māṇḍavyapura or Maṇḍor, with whom their relations are only dimly lit. For example Pratīhāra Śiluka (*c.* latter half of the eighth century A.D.) had apparently fought with Bhaṭṭī Dēvarāja and had gained some success. Padminī, the mother of his descendant Bāhuka, fifth in the line, was a Bhaṭṭī princess. The later history of the Bhaṭṭīs is unclear. Bhaṭṭika Era is said to have been referred to in some medieval inscriptions from Jaisalmer whose dates

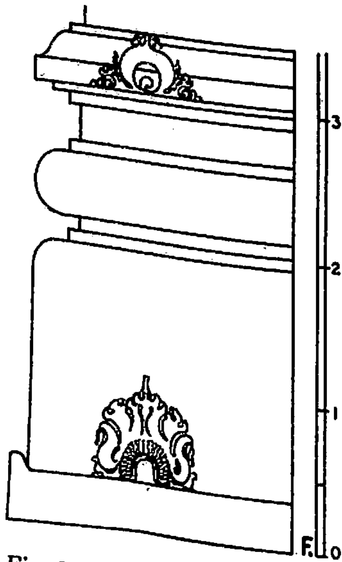


Fig. 32. Jaisalmer. Lakṣmīkānta temple, garbhagṛha, vēdībandha.

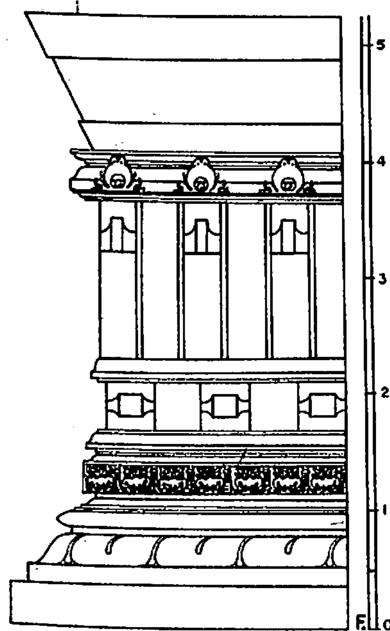


Fig. 33. Jaisalmer. Lakṣmīkānta temple, raṅgamaṇḍapa, pīṭha, vēdī, āsanapaṭṭa, and kakṣāsana.

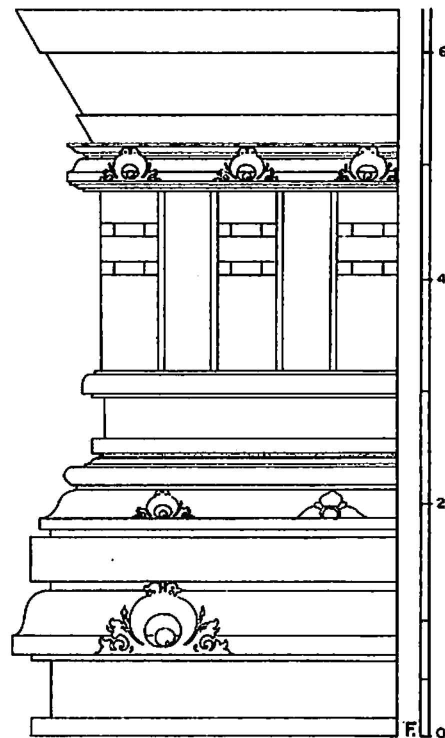


Fig. 34. Jaisalmer. Lakṣmīkānta temple, mukhacatuṣkī, jagatī, pīṭha etc.

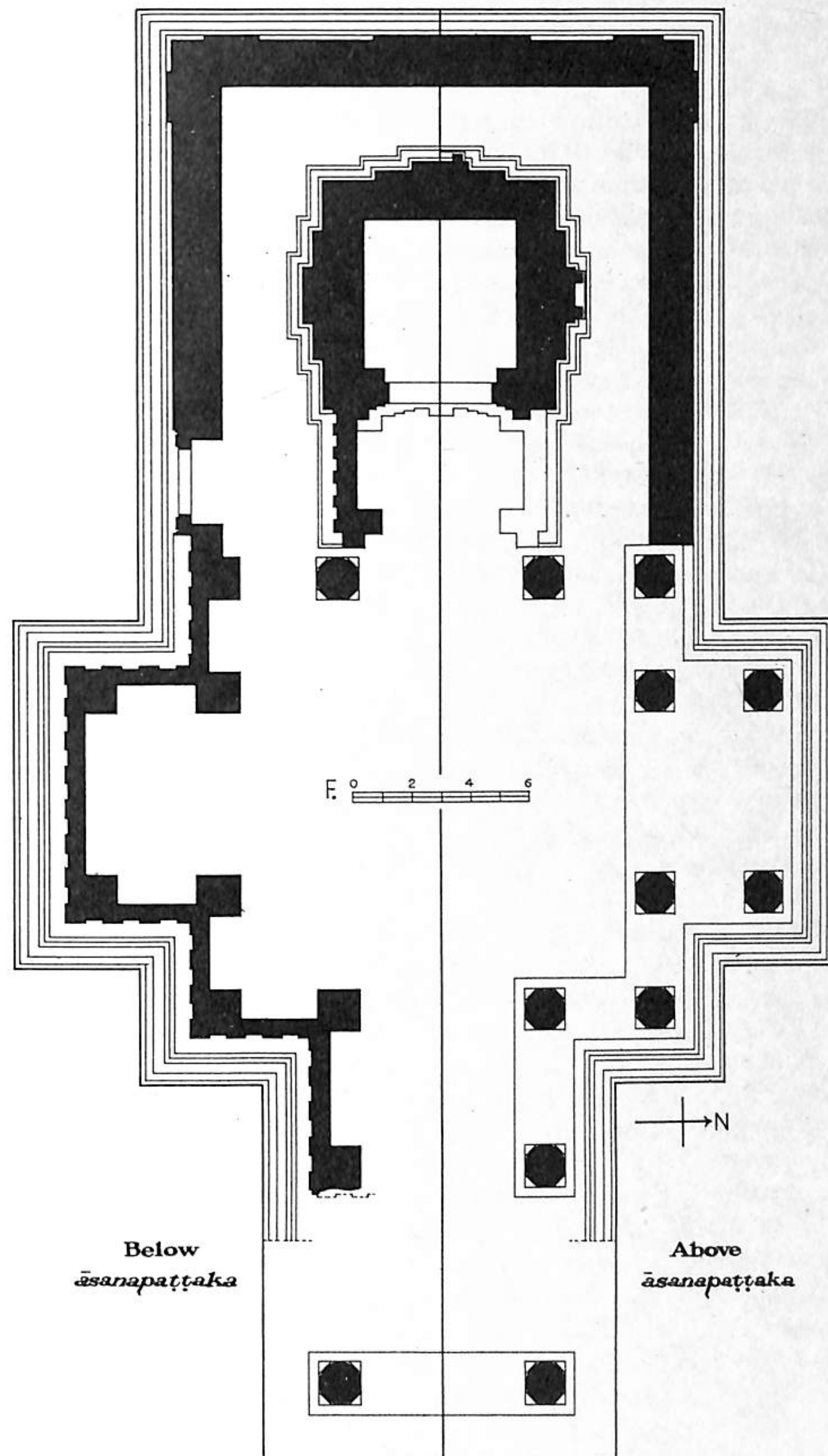


Fig. 35. Jaisalmer. Lakṣmīkānta temple, plan.

fall between the 11th and the 12th to the 17th century. Whether this may indicate the persistence of the dynasty in the medieval period, still remains to be proven by clear-cut epigraphical or medieval literary references to the dynasts. The bardic accounts recorded in the very late *khyātas* place the founding of Jaisalmer to a Bhaṭṭī chieftain in A.D. 1155, a date soon after the destruction of Lodravā (said to be Bhaṭṭī's older capital located some ten miles southwest of Jaisalmer) by the Ghūrīs of Ghazna. However, the mid tenth century temple of Lakṣmīkānta and the founding here of the Jaina temples in the 11th and the 12th centuries would suggest some sort of a settlement already existing and this may have been christened Jaisalamēru in the third quarter of the 12th century, the hill-plateau suggesting itself a more secure situation than the sandy open plain of Lodravā.

While the Lakṣmīkānta temple may have been built during the political sway of the Bhaṭṭīs, for which of course there is no direct evidence, it is in this volume classed with the Cāhamāna buildings because of its strong stylistic and generic affinities with the Kekind temple. (When a direct Bhaṭṭī evidence is available, this as well as the temple at Lodravā, may have to be separated from the Cāhamāna.)

The temple of Lakṣmīkānta faces west, is smaller than Kekind's, and, from the standpoint of ornamentation, not so rich. The prāsāda has a raṅgamaṇḍapa with a mukhacatuṣkī (Fig. 35). While there was no central octagon defined by free-standing eight pillars, the original karōṭaka must have been supported by the dwarf Ghaṭapallava pillars on the āsanapaṭṭaka forming a theoretical octagon. The exterior of the raṅgamaṇḍapa shows plain short pīṭha and unadorned vēdikā, āsanapaṭṭaka, and kakṣāsana. The relatively massive Ghaṭapallava pillars (Plates 287-289) are closely related to those at Kekind, showing as they likewise do a variety of floral and figural motifs in the ardha-darpaṇa on the square faces of the cubical section and at least three handsome differing foliage types for the vases (Plates 287-289) that persist in the early phase of the Maru-Gurjara style. (This feature helps dating the temple to mid-tenth century.)

On account of the sloping lie toward the north of the promontory, the raṅgamaṇḍapa-pīṭha has been underpinned by courses of the Mahā-Maru type of jagatī (Fig. 34). In the elevation of the mukhacatuṣkī, the pīṭha also includes a grāsapaṭṭī (Fig. 33) and a karṇikā in lieu of the kumuda noticeable elsewhere in that age. (Was this built somewhat later?)

The raṅgamaṇḍapa's eastern ends were kept open as in most Mahā-Gurjara temples in Marumaṇḍala (a characteristic also noticeable at Kekind). Late at some point, a wall was raised around the three sides of the prāsāda with the view on converting it into a sāndhāra temple. Two temple doorways, appropriated from some Jaina temple of the latter half of the 11th century A.D., were inserted at the newly formed exterior kapilī-walls for allowing light and air into the improvised pradakṣiṇā (Fig. 35). (The wall portion above each doorway is made up of figure-bearing jaṅghā fragments originating from some smaller tenth century shrines.)

The heavy prāsāda-vēdībandha is illustrated in Fig. 32. The prāsāda has an upper storey which bears an anēkāṇḍaka-śikhara that was repaired to some extent in the medieval period (Plate 286). The jāla, though renovated at places, for the most part preserves the original form and fabric.

A śukanāsa occurs over the prāggrīva (Plate 286); but the true śūrasēna is absent at the fronton. Instead is seen a large but shallow khattaka crowned with an udgama and flanked by attendant deities, the central image missing. Another unusual feature is that it is crowned with a Phaṁsanā roof, as though it were a shrine-aedicule. The pradakṣiṇā-wall is covered by a closely tiered Phaṁsanā (Plate 286). The crowning

moulding of the wall, from which point the Phāṁsanā begins, is a ratnapaṭṭa.

Harṣagiri, Harṣanātha temple (Figs. 36-40; Plates 290-303)

Harṣagiri or Mt. Harṣa is situated some eight miles southeast of Sikar in the Śēkhāvaṭī region of northern Rajasthan. The Mount is about 3000 ft. high and was well within the territorial limits of the medieval Cāhamāna kingdom. According to the inscription of A.D. 973, the temple to Śiva Harṣanātha or Harṣadēva was built here by the Pāśupata Śaivaite abbot Bhāvarakta *alias* Allaṭa in A.D. 956 during the reign of the Cāhamāna potentate Vigraharāja I. The temple and its builder apparently were held in esteem by the ruling royalty as gleaned from the generous donations granted to the foundation by Vigraharāja in A.D. 956 as well as by his successor Siṁharāja together with other members of the royal family. Some minor additions at a later date were made by Bhāvadyōta, disciple of Bhāvarakta who had passed away in A.D. 970.

The temple exists but in utter ruins and in highly disturbed condition. It has been very partially re-erected, mostly by using old material, first probably in 1282 and next definitely in 1479 as inferred from two relevant inscriptions. The temple within centuries after its erection had collapsed, either due to insufficiently deep foundation or by some calamity such as an earthquake. The Islamic iconoclasts possibly had no hands in its destruction.

The temple complex (Fig. 36) consists of a mūlaprāsāda of tri-aṅga specification. It was joined by a raṅgamaṇḍapa. Several minor shrines, most of which were contemporaneous with the main shrine, are also in total ruin, in most cases their base courses alone remaining (Figs. 38, 39). The appearance of the temple complex and the divinities it enshrined has to be largely reconstructed on the basis of the remaining fragments, figures, and various cult images.

The shrine was not designed to be pañcāyatana, the number and distribution of the sub-shrines do not follow the order of symmetry, nor are they of the identical proportions.

The mūlaprāsāda (Plate 290) is about 23 ft. 9 in. in width (Fig. 40). It lacks the pīṭha but starts from a single plinth-course, a jāḍyakumbha whose lotus petals are further enriched with elegant detailing (Fig. 37), carved much after the fashion of bāhyaśākhā of the garbhagṛha-doorframe at the contemporaneous Śiva temple in Koṭāi, Kaccha, which is a Mahā-Gurjara building. The vēdībandha is damaged at some places but otherwise had kumbha with intricate udgama motif with small central box carrying a figure. (This udgama, for its design, would have seemed all right with a 12th century temple.) The kalaśa has a centrally done ratna carving in large diamond form as at the Mīrāñ temple at Āhaḍ in Mēdapāṭa, though here it must be earlier by a couple of decades. The antarapaṭṭa is virtually absent; the kapōtapālī has an elaborate udgama ornament in lieu of the usual single ṭhakāra or candraśālikā. The jaṅghā is almost totally ruined, its outer facing has mostly disappeared except perhaps at the northeastern face showing Dikpāla Īśa (Plate 291). From the fragments it seems that the jaṅghā, as usual, had Dikpālas at the karṇas. The surasundarīs possibly were at the pratirathas as well as in the salilāntara-recesses (Plate 291). However, the vyālas, too, were there, possibly in the recesses flanking the bhadra-niches. The parikarma of the Dikpāla figures was crowned with a round tōraṇa. The nature of the bhadra-dēvatās cannot be ascertained. The śikhara had jāla and possibly was of the anēkāṇḍaka variety.

The raṅgamaṇḍapa had deep transepts as at Kekind, a bit smaller though, the hall being *c.* 32 ft. wide. Externally, there was a rājasēna with pramatha figures alternating with diamonds followed by vēdikā and a kakṣāsana (Plate 293), all beautifully carved.

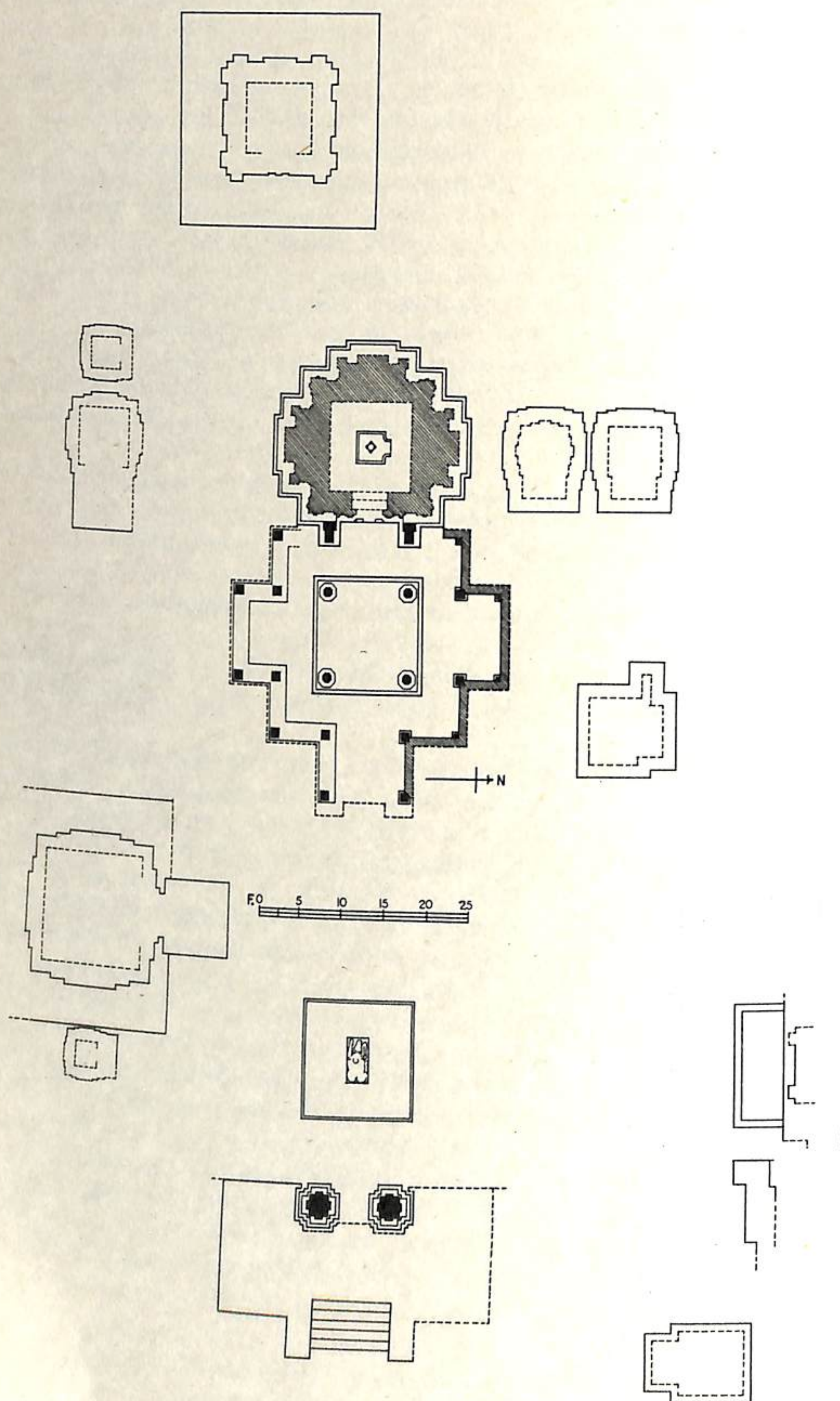


Fig. 36. Harṣagiri (Sikar). Harṣanātha temple complex, plan.

These supported dwarf Ghaṭapallava pillars of superb workmanship (Plate 296). The latter had figural and floral motifs in ardha-darpaṇa or, unusually, also in several cases, the complete darpaṇa-medallion. The Ghaṭapallava member above had a pearl-bedecked masūraka that support the pot with a very fine and minute central grāsakīṇkiṇikā. The top octagonal part for the first time *shows the grāsapaṭṭī in lieu* of the usual puṣpapaṭṭī met with at Kekind, Jaisalmer, Nāḍol, etc., *presaging thus* the Maru-Gurjara convention. Another Maru-Gurjara feature anticipated here is the presence of bharaṇa with paṭṭikā bearing tamālapattras in suspension at the extremities.

Inside the raṅgamaṇḍapa, at the nave, is a slightly raised square raṅgabhūmikā for the dancer, on which rested four Miśraka columns (Plate 294), octagonal at the base. (These are still there but elevational members at the upper end are disturbed.) The lower zone of the shaft had two belts of paneled figures, the lower containing gandharvas, siddhas, etc., the upper showing female divinities including Sarasvatī (Plate 295). The middle zone is 16-sided where each vertically set paṭṭī bears a vallī pattern. The upper zone of the shaft is circular. It has a figural belt, and still above, the grāsakīṇkaṇikās with tall bell-and-chain in suspension. Altogether, the columns are beautifully proportioned, handsomely moulded, and elegantly decorated, indeed

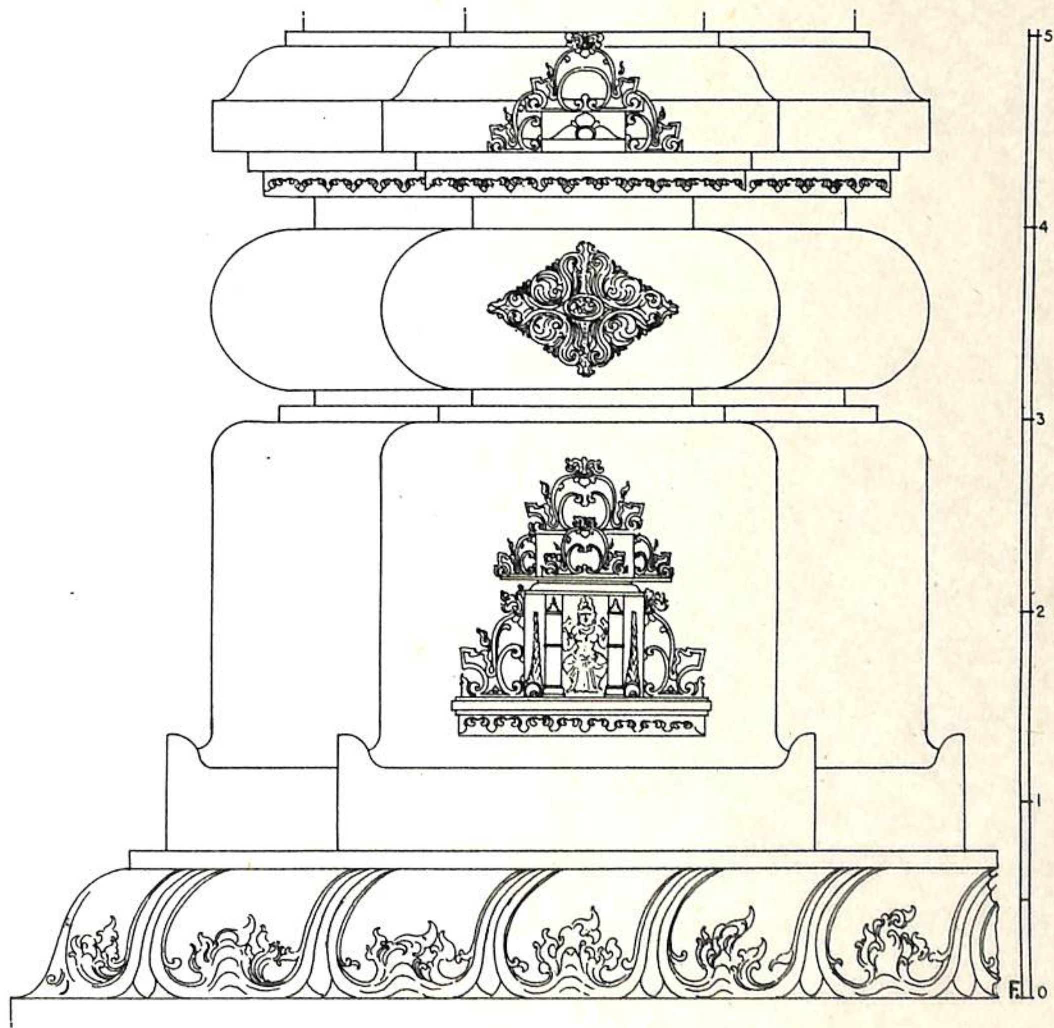


Fig. 37. Harṣagiri. Harṣanātha temple complex, main shrine: vēdībandha.

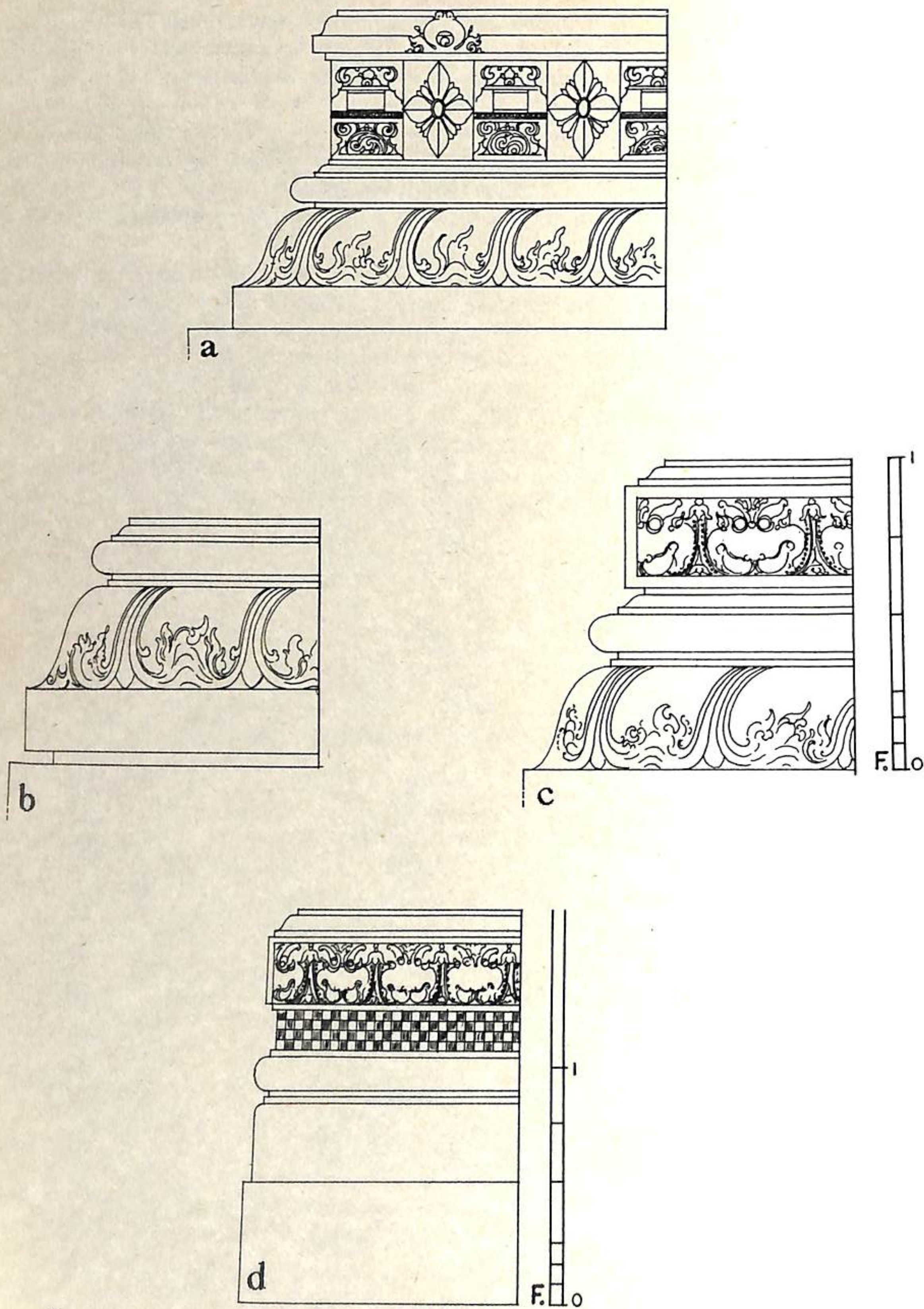


Fig. 38. Harṣagiri. Harṣanātha temple complex, minor shrines: pīṭhas and vēdībandha.

without committing excesses on any score. Some of the decorative elements of the future Maru-Gurjara order prefigure here.

The soffits of the hall-lintels display some fresh ideas, uncommon decorative conventions in ornamentation. For instance, some have a centrally placed lotus flanked at some distance not by another lotus but by a minutely carved vajra-ratna (rhombic diamond) each side. The profile of the lintels show vallī, gagārapaṭṭī, lotus-petal band, etc. The original ceilings which they supported are lost. The ceiling fragments lying loose around the temple show kōla-bearing pieces, one of them again shows figure-bearing rhombic boxes between the kōlas, an unusual decorative motif within the known range of ceilings (Plate 297). Also, the sur-lintels of the ceiling paraded musical parties in high relief and in attractive linear compositions.

The saptaśākhā-doorframe of the garbhagṛha, however, is both over-crowded and

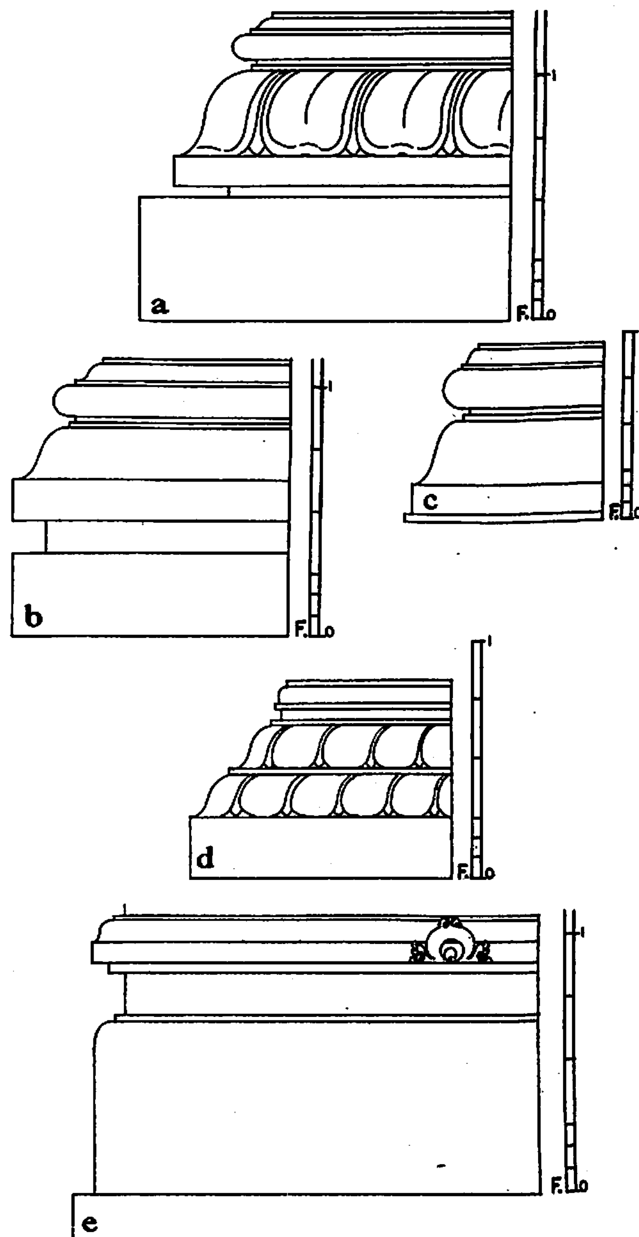


Fig. 39. Harṣagiri. Harṣanātha temple complex, minor shrines: pīṭhas and vēdībandha.

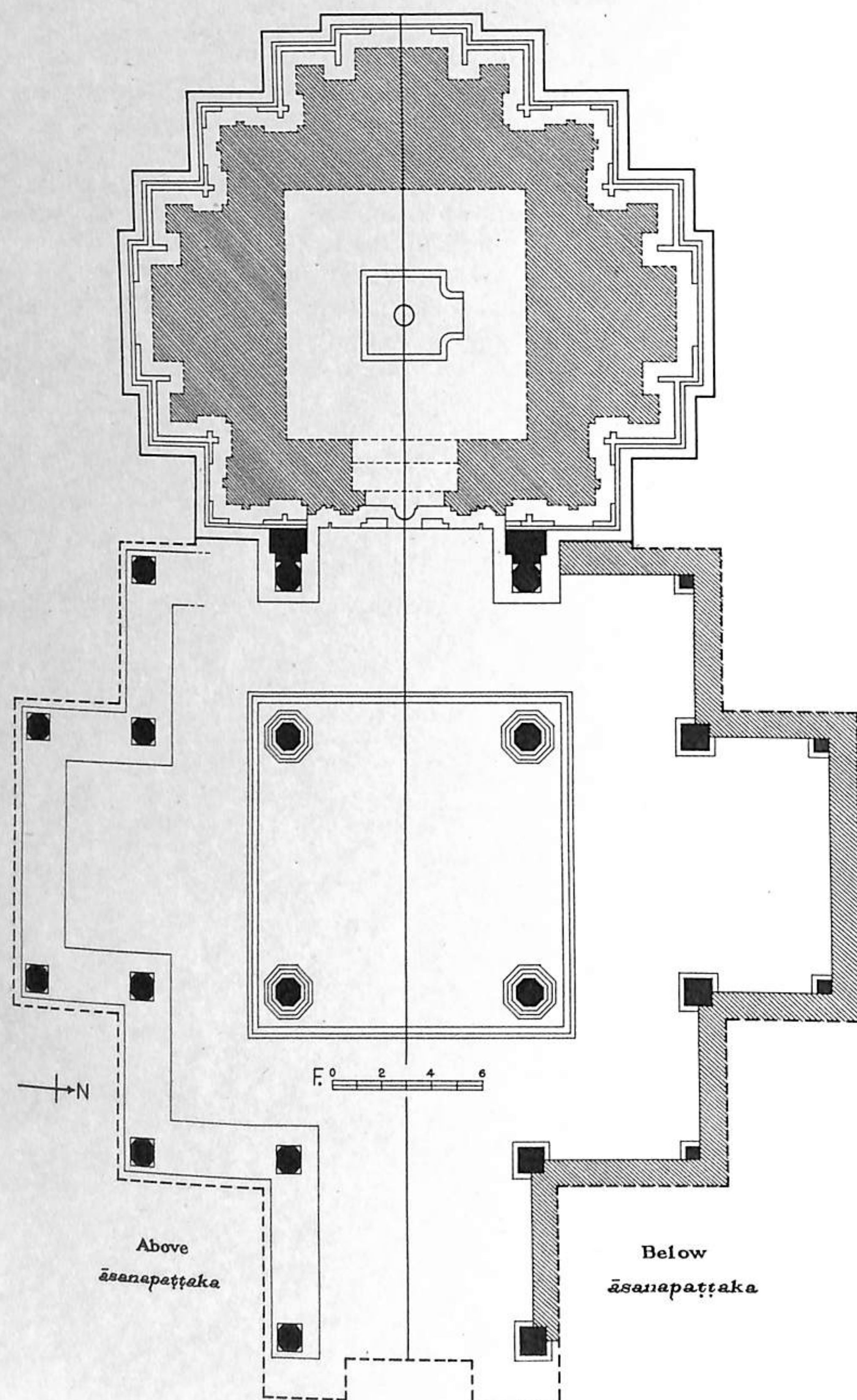


Fig. 40. Harṣagiri. Harṣanātha temple complex, main shrine plan.

overly rich (Plate 298). The śākhās in sequence are the vyāla as bāhya, khalva with enriched lotus petals, vallī, rūpa, rūpastambha, rūpa, and vallī. The dvārapālas are placed in a parikarma-frame with ogee-form tōraṇa flanked by the usual troupe of pedyāpiṇḍa figures. The udumbara or threshold has grāsa-masks as well as the circular mandāraka, all projecting, a feature absent in the Mahā-Gurjara but almost always present in this age in Mahā-Maru doorframes. The original uttaraṅga-lintel has been substituted by fragments from the varied minor shrines.

Inside the garbhagṛha, the west wall bears the figure of Umā in the act of pañcāgni-tapas (Plate 299). She is flanked on either side by paricārikās rivaling in beauty the surasundarīs. They stand in swaying movements and turned toward the central figure of Pārvatī (Plates 300, 301).

Several frieze-fragments here (Plate 292) (such as are also known from the Sōmanātha temple, Prabhāsa) represent lively tableaux in panels. Probably they may have been below the first tier of the superstructure of the maṇḍapa which may, in form, have been intermediate between Phaṁsanā and the Saṁvaraṇā.

The overall length of the temple is 52 ft. 6 in.

The minor shrines surrounding the main temple illustrate a variety of pīṭhas (Figs. 38, 39; Plate 303), some of which also show typical Mahā-Gurjara mouldings such as the kumuda and the grāsapaṭṭī; the rest show mouldings more congenial to the Mahā-Maru jagatīs.

The cult images recovered from the site include those of Vināyaka, Durgā (and at least two other seated goddess figures), Āditya, Viṣṇu, both in his normal or Caturbhūja (Plate 302) and the Vaikuṇṭha form, and a set of huge images (almost 7 ft. high) of Pañca-Pāṇḍavas with Vikaṭā (ogress Hiḍimbā) to whom a shrine (probably standing at the site of the modern one to the north of the main shrine) may once have been given.

A vṛṣa-pīṭhikā bearing the Nandi figure is located about 23 feet from the mukhacatuṣkī. And the tōraṇa stands still further, at a distance of 25 ft.

All in all, the temple, even in its extremely ruined condition, is not only a Mahā-Maru building of considerable merit, but also significant for heralding several future typical Maru-Gurjara style-elements. In point of fact, the Mahā-Maru style as developed under the general patronage of the Cāhamānas was a potential source of the Maru-Gurjara style; it had provided that future style with many idea and genic elements that were being experimented in the Maru-Sapādalakṣa territory in the tenth century. At the same time it also illustrates the northward movement of the Mahā-Gurjara pīṭha elements standing side by side with those of the Mahā-Maru. A fragment of an early type of gajapīṭha in that area further strengthens this view.

Nīmāj, Ruined Nīmājmātā temple (Figs. 41-43; Plates 304-327)

The building, like the Sikar temple, is in a ruined condition (Plate 304). It is sāndhāra (Fig. 43) with the prāsāda and the gūḍhamaṇḍapa of almost equal magnitude but with no mukhamaṇḍapa, though there possibly was a mukhacatuṣkī. The temple stood on a moulded jagatī whose facing is considerably disturbed, its upper part largely patched up by the collapsed carved material of the temple proper (Plate 305). The jagatī's vēdībandha-like mouldings (Fig. 41) are here and there seen *in situ*. When complete, the Nīmājmātā was one of the finest temples in all western India of that period. While it does show a few Sapādalakṣa elements in its make up, its overall fabric derives more from the late Maru sub-style, and yet it is somewhat independent of both, showing a high degree of individuality, especially in the shaping and style of its hieratic sculptures. It is also one of the more richly decorated temples of its time and class. Its ornamentation, in some respects, even surpasses that of the Kekind temple,

particularly in terms of the quality of some of its figural sculptures. It is likely that it antedates not only the Sikar but also the Kekind temple and possibly was built early in the first quarter of the tenth century.

The (mahā-)pīṭha, unlike the jagatī, is more or less intact and includes vēdībandha (Fig. 41). The mouldings are khura-kumbha-kalaśa, antarapaṭṭa with kuñjarākṣa and, the most unusual feature here is that there is also a tantraka showing saw-tooth or

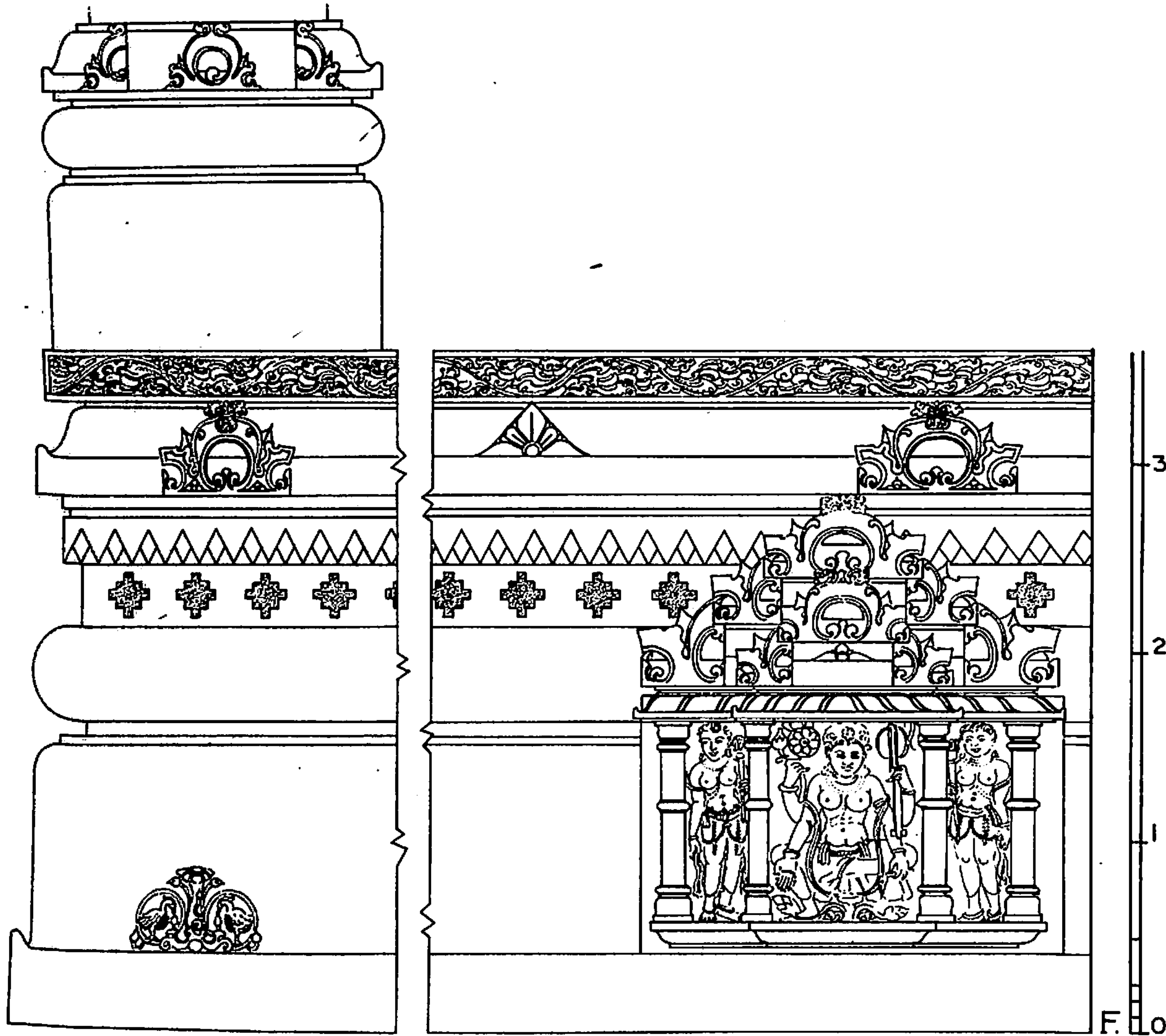


Fig. 41. Nīmāj. Ruined Nīmājmātā temple, bāhyabhitti, jagatī-like elevation and antarabhitti with vēdībandha.

vandanamālikā design. This is topped by the kapōtapālī on which surmounts a vasantapaṭṭikā bearing vallī design. Its bhadras at the vēdībandha-faces bear wide rathikās carrying divinities flanked by attendant figures. There is, for instance, Kārttikēya on the south (Plate 306), Sarasvatī on the west, and Caṇḍikā on the north. The corresponding rathikās on the southern and northern faces of the gūḍhamaṇḍapa show Gaṇēśa (Plate 307) and seated Ambikā.

The larger part of the exterior wall of the temple is collapsed except for fragments

remaining at the southern kapilī and of the northern wall of the gūḍhamaṇḍapa. From these remaining wall-fragments it may be surmised that there were figural sculptures on the jaṅghā. However, these were not provided with niches or parikarmas surrounding the images, a feature characteristic more of some of the Mahā-Gurjara buildings. There must have been Dikpālas and perhaps apsarases but more probably representations of different goddesses. Sarasvatī can be identified at the southern kapilī-wall (Plate 310) and Kṣēmaṅkarī on the north wall of the gūḍhamaṇḍapa. From the loose sculptures it may be surmised that there also were Mātṛkā figures on the jaṅghā. These figures were positioned at the tala-jaṅghā: For there is a medial band of grāsapaṭṭī

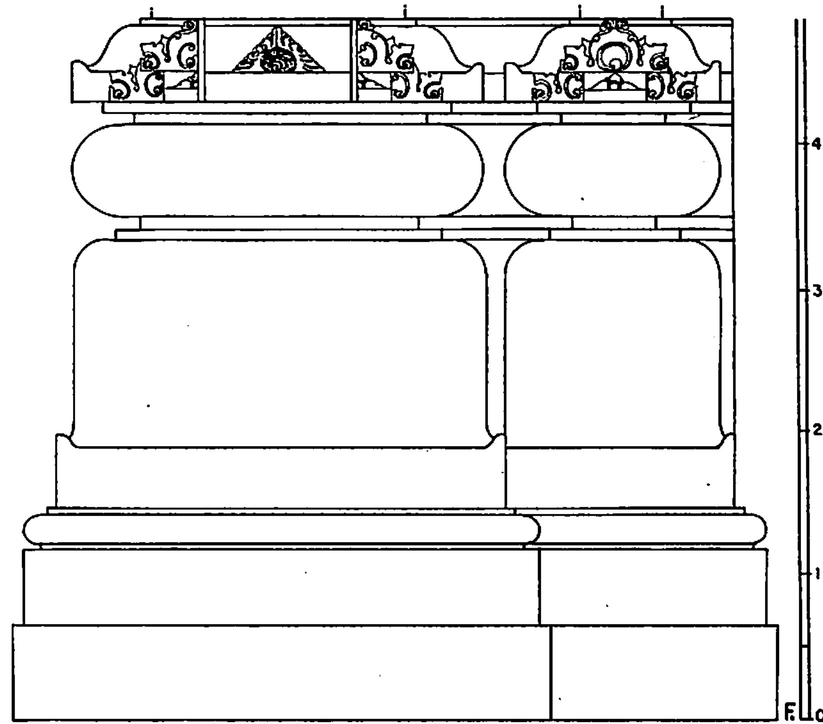


Fig. 42. Nīmāj. Ruined Nīmājmātā temple, garbhagṛha, vēdībandha.

which divides the jaṅghā into two registers. The ūrdhva-jaṅghā, however, seems to have been left plain except for its surmounting moulding.

There were bhadrāvalōkanas in the plan of the prāsāda as well as of the gūḍhamaṇḍapa (Fig. 43). It is not clear whether there were grilles fitted in the bhadrāvalōkanas which, in fact, are mostly in damaged condition. From what is remaining it is clear that there was a perforated rājasēnaka showing pramathas alternating with diamonds (Plate 311) and the vēdikā was having vegetal scrolls, Ghaṭapallava posts, and also surasundarī figures (Plates 312, 313).

The garbhagṛha, however, is intact. The mouldings of the garbhagṛha's vēdībandha, as at Kekind, are quite massive (Fig. 42) and endorses the suggested early date in the tenth century for the temple. Its jaṅghā is more sumptuously decorated than was the case with the exterior wall (Plate 305). It has many beautiful figures. The Dikpālas at the karṇas are placed in the parikarmas topped by an ogee-formed tōraṇa (Plates 305, 308). At the pratirathas, mainly goddesses are featured, placed as they are in the projecting khattakas crowned with a phaṁsa-kūṭa-aedicule as at Kekind. The bhadra-khattakas are empty. The rathikās of their udgamas carry emboxed panels

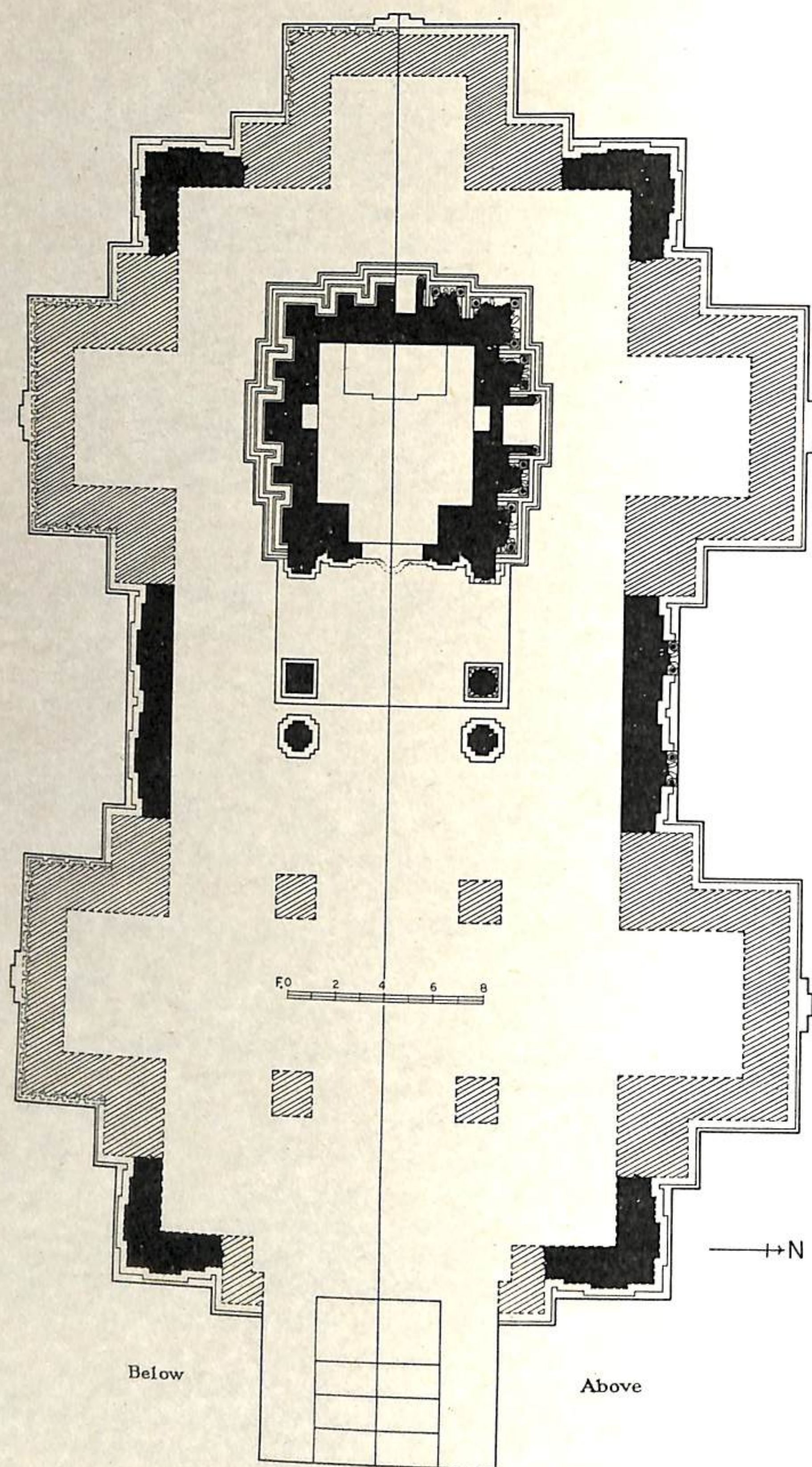


Fig. 43. Nīmāj. Ruined Nīmājmātā temple, plan.

showing divinities. The kapōtapālī is somewhat heavy and the kaṇṭha above is broad, bearing the palmette design as in several Pratīhāra temples, the latest among them being the Kheḍ and Gotmaṅglūr temples. [The loose sculptures lying around the temple include Śiva Mahēśamūrti, Andhakavadha, Balarāma, Skanda, Śārṅgadhara, Sarasvatī (Plate 315), female attendants (Plate 309), (paneled pramathas; Plate 314), etc. Their position on the temple fabric cannot be determined with precision. The two seated figures of Vaiśravaṇa with attendants (Plates 316, 317) whose postures look as though sculpted by artists accustomed to shape Buddhist deities, could be the parts of the fronton rathikās of the bhadrāvalōkana roofing.] They are exceptionally good for their exquisite form and an aura of divinity.

The śikhara of the prāsāda could be of the anēkāṇḍaka variety as judged from the fragments scattered around the temple. The gūḍhamaṇḍapa may have had the Saṁvaraṇā roof in its incipient form as deduced from the remaining fragments. Below the Saṁvaraṇā may have been a tall kaṇṭha, as at the hall of the Ghaṭēśvara temple at Baḍoli, bearing elegant standing pramatha figures (Plate 314) or diamonds in panels. (This fragment perhaps originally belonged to the kaṇṭha below the gūḍhamaṇḍapa-roof.)

Inside the mukhacatuṣkī which is now completely ruined, the ingress was through a doorframe now lost. Fragments bearing the patraśākhā which adjoins a Ghaṭapallava pilaster remain (Plate 318).

The interior of the gūḍhamaṇḍapa is almost completely ruined save for two Bhadraka-Ghaṭapallava pillars in the foreground of the prāggrīva-pillars (Plate 320). Several damaged fragments of the Samatala vitānas, assuredly of the gūḍhamaṇḍapa (Plates 321-326), remain. The central ceiling, whether placed over a square or an octagonal nave, was of the Nābhicchanda or Sabhāmārga order with the usual kōla (whose fragment is traceable in the loose carved stones) and other courses. The prāggrīva pillars and the corresponding prāsāda-pilasters are richly and beautifully fashioned. Here, over the kumbhikā, comes a lower cube supporting mahōragas at the corners and floral motifs with haṁsas on the faces followed by deeply fluted 16-sided section and next the usual highly ornamented mouldings (Plate 319).

The pañcaśākhā-doorframe (Plate 327) has vallī-, pramatha-, rūpastambha, vyāla-, and bāhyaśākhās, the latter with the usual lotus petal decoration. The panels of the rūpastambha are, curiously, wider than usual, the figures mainly represent amorous couples. The central part of the doorsill shows kinnaras at the ends with adjacent unprojecting grāsamukhas, but no clear mandāraka. The laśuna and the bharaṇa of the rūpastambha are fluted as in the Mahā-Gurjara examples. The uttaraṅga bears the figures of nine planets.

Inside the garbhagṛha is a pīṭhikā today supporting an assortment of images. The temple may have been sacred to a goddess if not Śiva.

Lodravā, Jaina temple (Figs. 44-46; Plates 328-334)

Lodravā was the capital of the Bhaṭṭis in the medieval period. After its sack by the Muslim invaders and its subsequent abandonment, the desecrated and damaged temple for long centuries was uncared for. In the 15th century and possibly again in the 17th century the Jainas restored it and since then it is in worship.

This rather large temple is sāndhāra, with prāsāda and gūḍhamaṇḍapa of equal width. It has a mukhacatuṣkī. The plan (Fig. 46), however, is more advanced than the Nīmāj temple since it shows not only the karṇas but also the pratirathas, all samadala or equilateral. What is more, they are provided with phālanās. The bhadrāvalōkanas for the prāsāda and the gūḍhamaṇḍapa were there as at the Nīmāj temple. The prāsāda's as also of the maṇḍapa's width is *c.* 40 ft; the total length of the temple is about 73 ft.

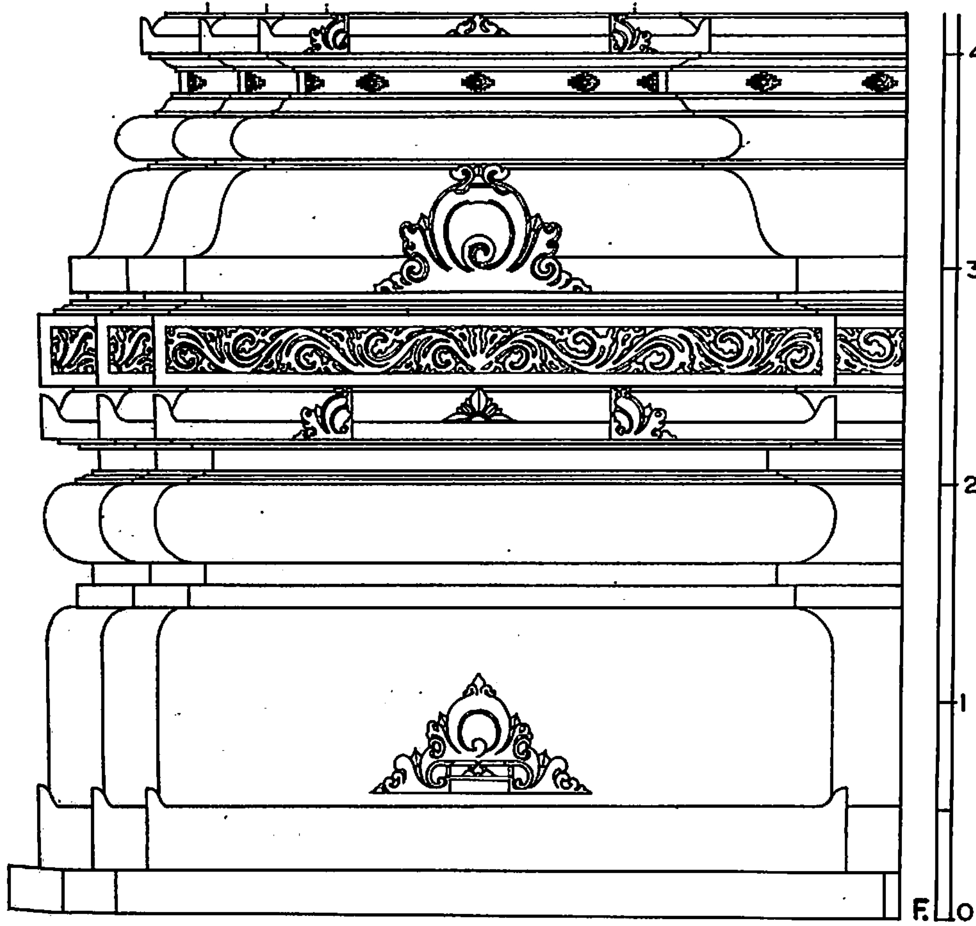


Fig. 44. Lodravā. Jaina temple, mahāpīṭha showing vēdībandha and pīṭha.

The moulded mahāpīṭha-facing (Fig. 44) has been largely remade after the original in recent conservation. Its mouldings are more appropriate for the vēdībandha as at Nīmāj, but here the kapōtapālī is very thin. The vasantapaṭṭikā is also there as at Nīmāj. Above this, is pīṭha proper of shorter height and with mouldings of the Mahā-Gurjara tradition such as the jāḍyakumbha, kumuda, antarapaṭṭa with kuñjarākṣa and kapōtapālī, the latter three mouldings are rather thin. The vēdikā as well as the āsanapaṭṭa and the sloping grilles applied throughout the building seemingly are of the Mughal period. A fragment of the original vēdikā and the kakṣāsana, possibly of the original mukhacatuṣkī of this temple (Plate 328) are rebuilt in a modern building lying some half a furlong to the east of the temple. These provide the idea of the exquisiteness of the tenth century parts of the building. The tri-aṅga garbhagṛha as well as the prāggrīva have been provided with pīṭha (Plate 329) which begins with a small bhiṭṭa, kumuda, chādyakī, and grāsapaṭṭī, an unusual feature. The vēdībandha above (Fig. 45) has karṇa-nāsikās and figures on the kumbha-faces, now highly mutilated, of Skanda, Gaṇēśa, possibly Lakṣmī, etc. The mañcikā and the jaṅghā have been refaced, possibly in the Mughal period; the udgama, bharaṇa, and varaṇḍikā (Plate 331) seem original even when retooled. The śikhara is of the late medieval period.

The gūḍhamaṇḍapa has a central octagonal nave with very beautiful Ghaṭapallava pillars with a couple of elements such as flutings carrying chain-and-bell and serpents, presaging the typical Maru-Gurjara decoration of the 11th century. The top paṭṭikā

bearing the grāsas, found at only one other place, Sikar, is likewise ubiquitous in Maru-Gurjara pillars (Plate 330). The śīrṣas above the bharaṇa of the pillars carry four-armed kumāra figures. The lintels show a single lotus at the central part of the soffit, vallī on the lower section of the face, and tamālapatra at the tantraka (Plate 334). The karōṭaka and all other ceilings are of the 15th century.

The old original kumbhikās of the hall's quarter-pilasters bear powerful facial lotuses (Plate 333). Curiously, their design differs from those on the kumbhikā of the central pillars as well as the columns of the prāggrīva (Plates 330, 332).

The prāggrīva pillars more or less follow the central pillars' design, albeit on a reduced scale. The corresponding Bhadraka pilasters have simplified ornamentation.

The saptaśākhā-doorframe of the garbhagṛha begins with a very thin vallīśākhā followed by rūpa-, rūpastambha, rūpa-, ornamented mālā-, khalva with lotus petals,

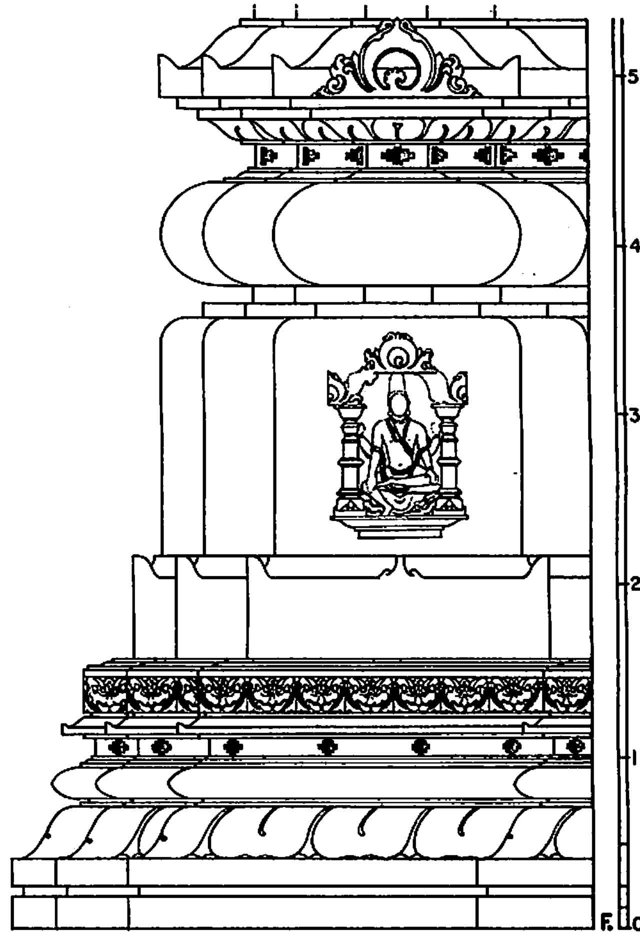


Fig. 45. Lodravā. Jaina temple, garbhagṛha, pīṭha and vēdibandha.

and lastly a thin vyālaśākhā. These look much too cluttered because of the minuteness of ornament and narrowness of some śākhās. The udumbara has projecting grāsas and a narrow but circular true mandāraka as in the future Maru-Gurjara buildings. The lintel bearing Jina figures is late medieval. The śikhara of the prāsāda is also late medieval. The pradakṣiṇā today is rather wide because the original figure-bearing and thick exterior wall has been replaced by a thin grille-bearing walling in the restoration period.

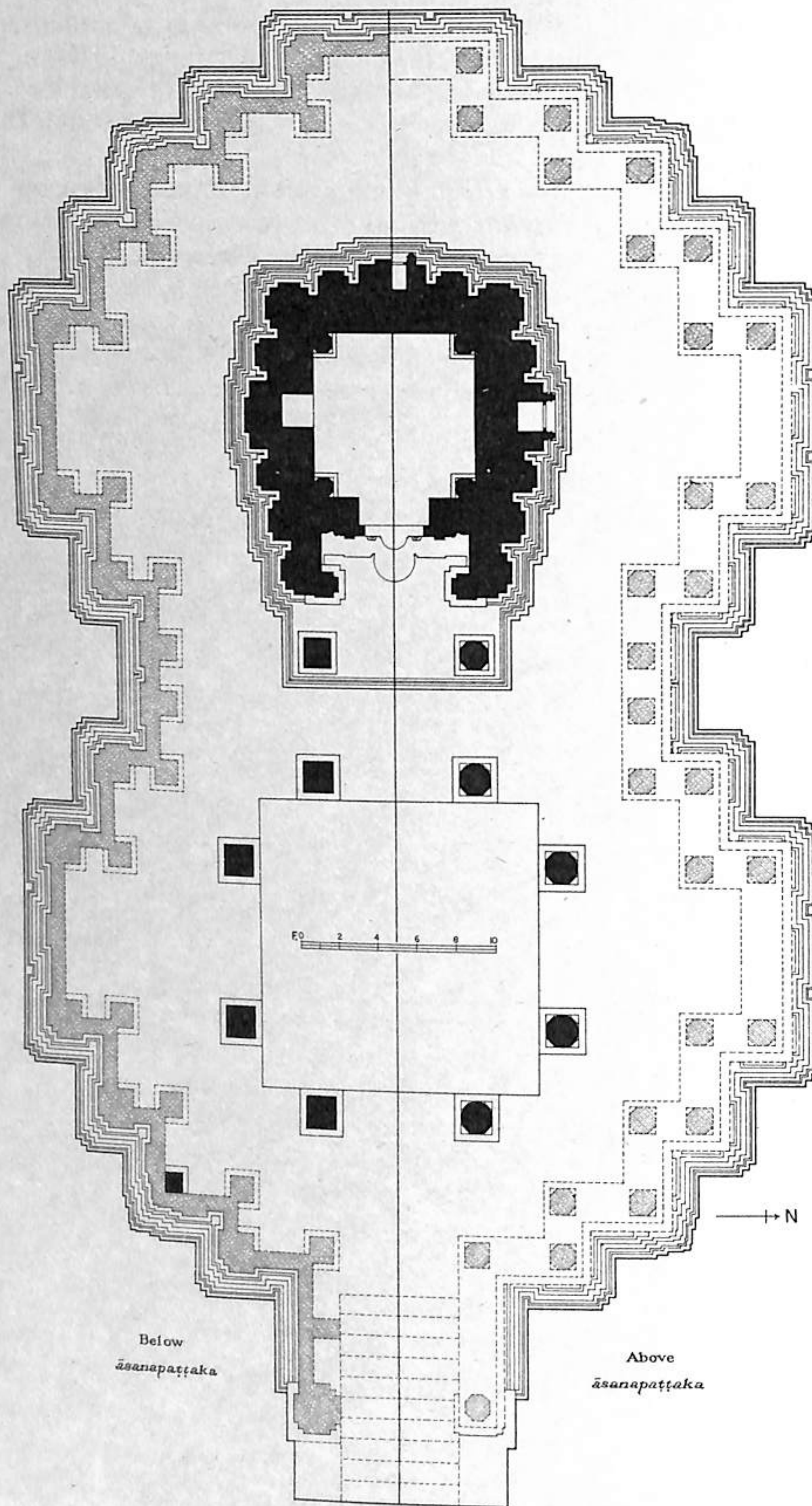


Fig. 46. Lodravā. Jaina temple, plan.

The four corner shrines of the temple are also very late in date. The tōraṇa in front of the temple seems of the middle part of the 11th century with vandanamālikā and the illikāvalaṇa-pediment replaced in the 15th century. The shafts, which are original, bear Brahminical deities. Stylistically, the temple is more advanced than Nīmāj and Kekind and is closer to Sikar in date. Hence it may have been founded in the sixties or seventies of the tenth century.

Mahā-Gurjara style (Sapādalakṣa school)

Pāli, Ānandakaraṇa temple (Figs. 47-49; Plate 335)

The plan as well as the part of the elevation of the temple of Ānandakaraṇa at Pāli descends directly from the general plan of the hall-bearing temples at Osiāñ such as the Harihara no. 2. Above the jagatī rests the prāsāda with a pīṭha-less raṅgamaṇḍapa with two ends at the west left open to permit perambulation (Fig. 49). The mouldings of the jagatī include the vasantapaṭṭikā (Fig. 47; Plate 335) as at Nīmāj and Lodravā. The

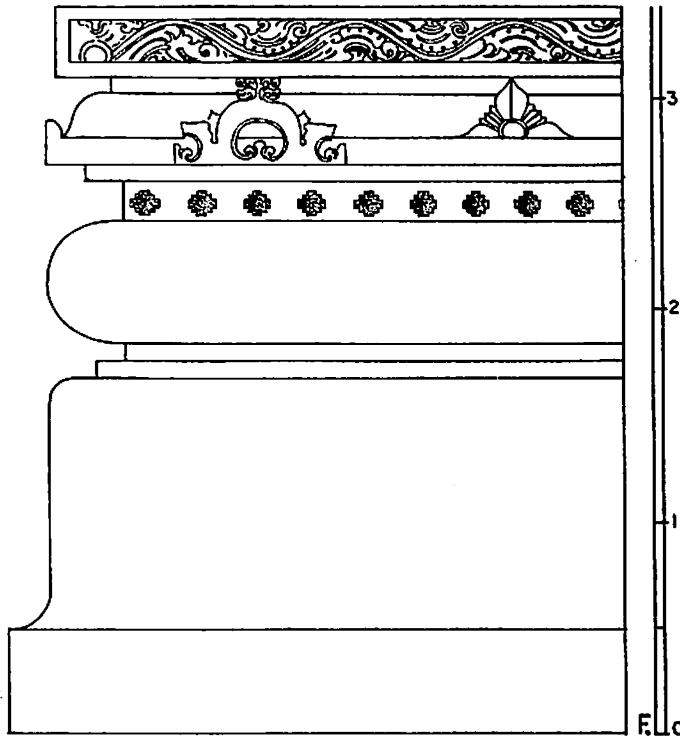


Fig. 47. Pāli. Ānandakaraṇa temple, jagatī.

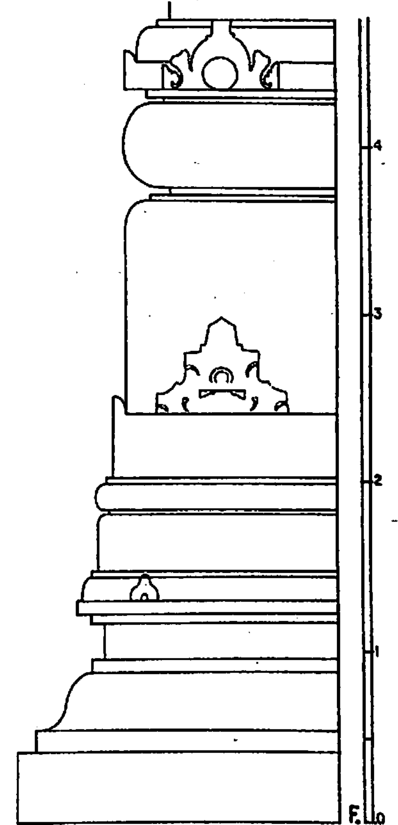


Fig. 48. Pāli. Ānandakaraṇa temple, garbhagṛha, pīṭha and vēdībandha.

prāsāda has a small pīṭha with vēdībandha where kumbha carries the udgama as well as the ardharatna motifs (Fig. 48), anticipating the Maru-Gurjara development. The jaṅghā is without figures.

The raṅgamaṇḍapa has undecorated vēdikā resting directly over the jagatī

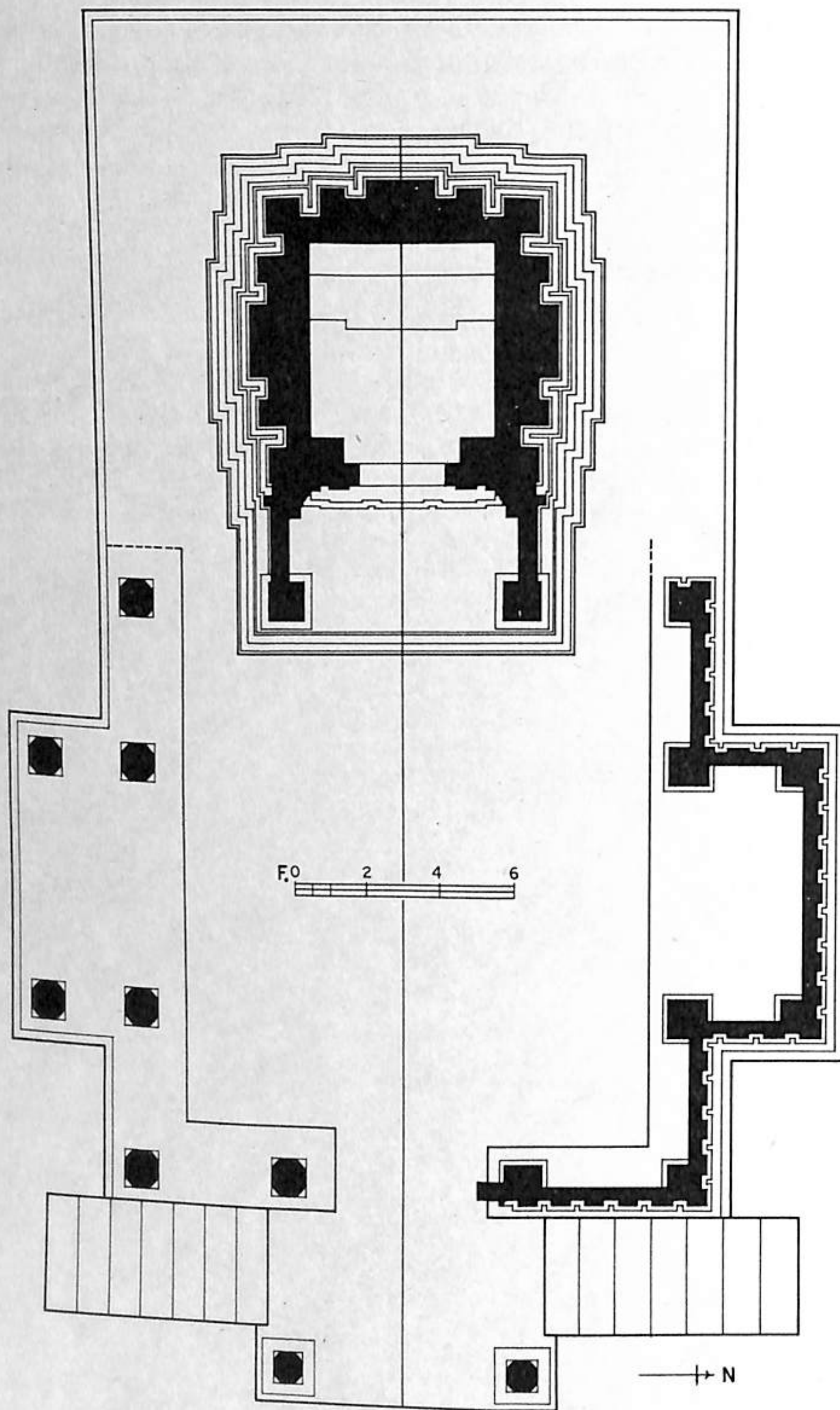


Fig. 49. Pāli. Ānandakaraṇa temple, plan.

and the dwarf Ghaṭapallava pillars above the āsanapaṭṭa. They supported a karōṭaka whose karṇadardarikā is carved with fine lotus petals. From the rest of the mouldings a kōla course alone remains. The temple has been partly restored, disfigured, and whitewashed. The north side of the raṅgamaṇḍapa is completely removed, to open it up in a modern dwelling house of the priest. [The plan (Fig. 49), however, shows the original arrangement.] The style of the temple seems of the

fag-end of the Mahā-Maru style buildings, and the building possibly is of the date not earlier than *c*. 970.

M. A. Dhaky

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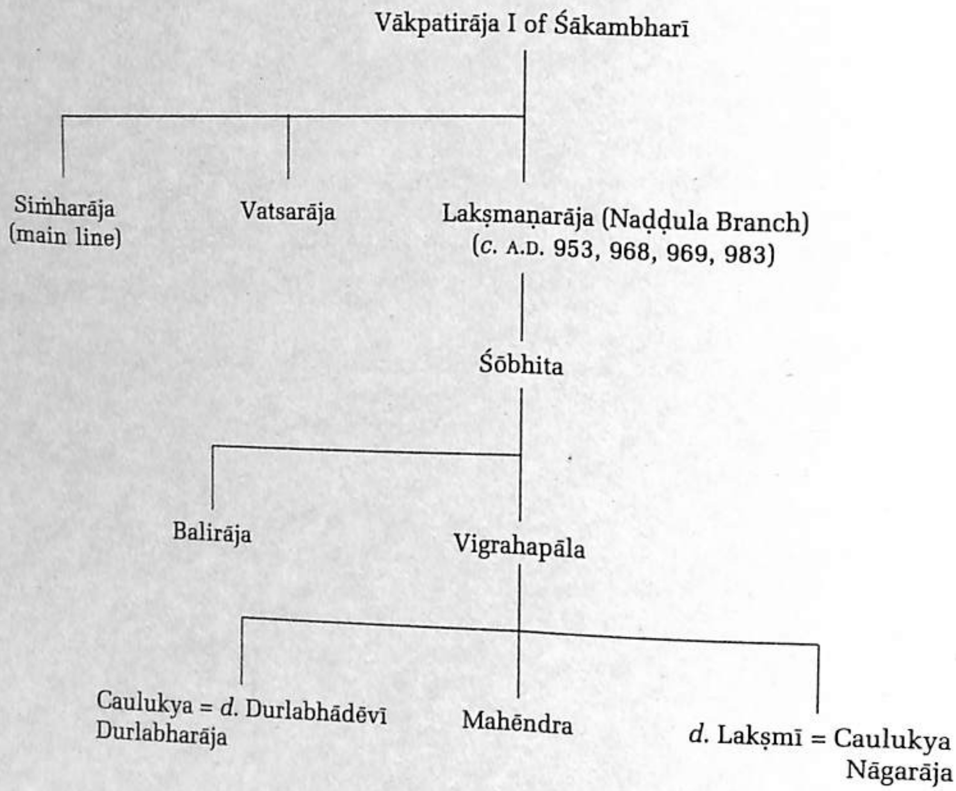
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Genealogical Table: Cāhamānas of Naḍḍula



Beginnings of Medieval Idiom: Mahā-Maru style, last phase, *c.* A.D. 900-1000

Cāhamānas of Naḍḍula

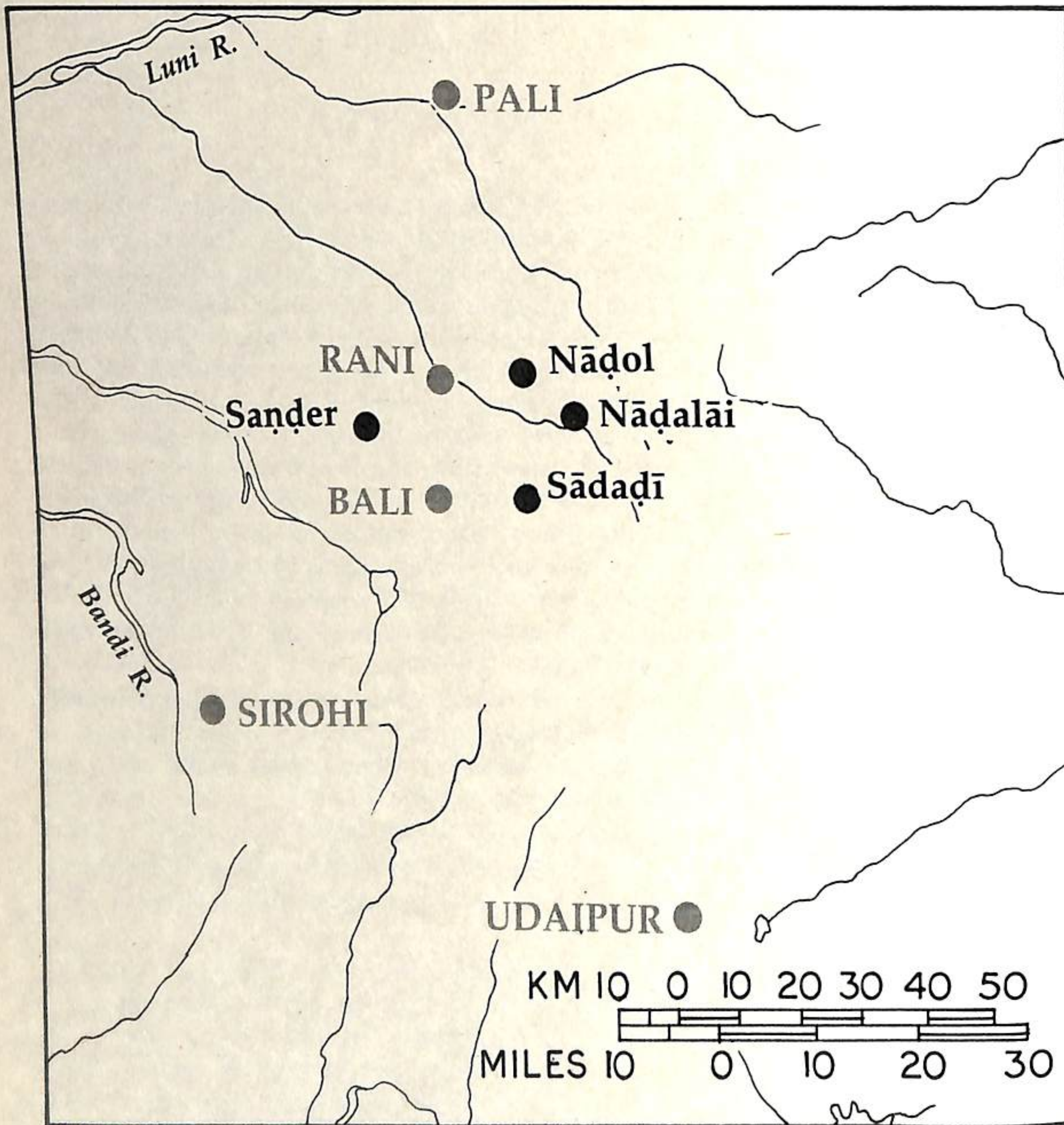
Historical Introduction

Prince Lakṣmaṇarāja, younger son of the Cāhamāna ruler Vākpatirāja of Śākambharī, left the Sapādalakṣa country a little time before A.D. 953 as a consequence plausibly of some family feud or disagreements. Soon after he established a separate rule at Naḍḍula in Goḍvāḍa area lying northeast of Mt.Ābū in Rajasthan, the town currently called Nāḍol. Though this branch of the Cāhamānas never attained an imperial status, the geographic situation of the princedom made it politically important. To the north and northeast of Naḍḍula lay Sapādalakṣa, kingdom of the main branch of the Cāhamānas; towards south its boundaries touched the barony of the Rāṣṭrakūṭas of Hastīkuṇḍī; and to the southwest was situated the county of Vasantagaḍh and a little farther down the princedom of the Paramāras of Arbūdamaṇḍala with their capital at Candrāvatī. Further south lay the newly rising monarchy of the Caulukyas of Aṇahillapāṭaka with whom the relations of the Cāhamānas of Naḍḍulą were to be cordial in the tenth, and continued to be so till the earlier part of the 11th century. To the southeast was Mēdapāṭa of the Guhilas, and the adjacent and subjacent territorial extensions of the Mālavadēśa of the Paramāras of Dhārā.

Naḍḍula seemingly was already an ancient site when Cāhamānas set up their keep, the older township (Junā Khēḍā) of the early periods lay about a furlong to the east of the present township of which Lakṣmaṇa possibly was the founder. At his new town, Lakṣmaṇarāja built, in or perhaps a few years before *c.* V.S. 1024/A.D. 968, a temple to Viṣṇu named "Lakṣmaṇasvāmī." Lakṣmaṇarāja is also said to have built the fort of Naḍḍula, his inscription of S. 1024/A.D. 968 had been noticed in the northern pratōlī (now Suraj pōl) by James Tod. Lakṣmaṇa's last known epigraphical record is of S. 1039/A.D. 983.

Lakṣmaṇa's successor Śōbhita is claimed to have vanquished Paramāra Dharaṇivarāha of Candrāvatī and also seems to have for a while occupied Dhārā of the Mālava Paramāras. But Śōbhita's successor Balirāja had to meet with reverses at the hands of Paramāra Muñja. He was succeeded by his uncle Vigrahapāla, who, after a short rule, was succeeded by Mahēndra, some time before V.S. 1053/A.D. 997.

Royalty and the people followed Bhāgavatism as well as Śaivism as gleaned from the monumental remains of the period. And although the earliest of the standing Jaina foundations in Nāḍol seem to date from the earlier half of the 11th century, Jainism—its Śvetāmbara variety—as there is some evidence in the form of the temple of Ādinātha at Nāḍalai, may have been flourishing here in the third quarter of the tenth century. Yaśōbhadra sūri, probably among the first pontiffs of the abbatial



Goḍvāḍa (Rajasthan), Cāhamānas of Naḍḍula, temple sites.

Saṇḍera-gaccha and believed to be the master of miraculous powers, was an eminent and influential ecclesiastical Jaina figure of the time.

Architectural Features

In the territory of the Cāhamānas of Naḍḍula, as judged from whatever remains left, the Maru school of architecture apparently had prevailed, as it did under the Cāhamānas of Śākambharī in their Maru possessions, as at Kekind. Evidence of the remains of only four temples of the Cāhamānas of Naḍḍula is at present available, two of the buildings are fragmentary and not *in situ*, one grossly disfigured by renovators, its remaining older portions are of not much consequence. The earliest buildings were in red sandstone as are almost all buildings in Maru-Sapādalakṣa country of that period.

The temples in this style were both Sāndhāra as well as Nirandhāra, the latter provided with a raṅgamaṇḍapa. The prāsāda had no pīṭha, and the kumbha of the vēdībandha is generally decorated with bold ardharatna or half diamond, ardhapadma or half lotus, and sometimes gavākṣa or udgama pattern in early style, this feature becoming much more frequent (though delineated with less vigour) in the subsequent Maru-Gurjara style. The free-standing pillars are of the Bhadraka class with upper stratified section enriched with darpaṇa-medallion, masūraka-cushion, and other ornament. The dwarf pillars (above the āsanapaṭṭa of the raṅgamaṇḍapa) are of a very handsome Pūrṇaghaṭa class with a variety of formal detail and very rich and pleasing ornament. The lintels bear the so-called tālapatra design as well as the creepers of different sorts. One class of ceiling is having Samatala as the main component along with divinity figures in the boxes. The Nābhicchanda class is also represented.

The extant prāsādas show no figural decoration on the kaṭi section of the wall; but these temples being somewhat austerely built, do not represent the rule. No information is available on the nature of the śikhara and the hall-roof types; the former must be Latina and perhaps anēkāṇḍaka also (for the Sāndhāra examples), the hall-roof may be in Phaṁsanā and possibly also in the primitive Saṁvaraṇā form. The information on doorframes of the garbhagṛha of the relatively earlier buildings is unavailable; the later examples betray transition toward the Maru-Gurjara style of the 11th century.

Sādaḍī, Jāgēśvara (Nāḍolian Lakṣmaṇasvāmī) temple (Plates 336-350)

In *c.* late 16th century, in Mughal emperor Akbar's time, a part of the material from the Lakṣmaṇasvāmī temple at Nāḍol was carted away to Sādaḍī by the collector Tarachand; from which was erected the present hall-temple of Jāgēśvara (Plates 336, 337). The pilfered material clearly came from the raṅgamaṇḍapa which may have been of the size perhaps slightly larger than, but plausibly without the arrangement of the central octagonal nave of, the Nīlakaṇṭhēśvara at Kekind to which it otherwise resembles in style to a fair degree. (Four medieval donative inscriptions on the pillar refer to Nāḍol, the one of V.S. 1143/A.D. 1087 to the building itself, and explicitly as "Lakṣmaṇasvāmī.")

The re-erected material of this Nāḍol temple in Sādaḍī indicates, on the analogy of the Nāḍol's two other temples—Nīlakaṇṭhēśvara and Sōmēśvara temples (*c.* beginning of the 11th century A.D.)—that the original hall may have been square on plan with two deep lateral bhadra projections, a mukhacatuṣkī in front, and an antarāla-aisle before the garbhagṛha doorway of the prāsāda. The available material, however, constitutes only one third of the original; it is represented by five Bhadraka columns and four peripheral Ghaṭapallava pillars, also the corresponding carved lintels that support some six ceilings of which four are of the Samatala, and two of the Nābhicchanda class.

The Bhadraka pillars (some 13 ft. 9 in. high and 2 ft. 3 in. at the base) are in two sub-varieties, the one with six (Plate 338) and the other with two additional decorative laminae (Plates 337, 339); this ornamentation is confined to the upper section of the column-shaft, the shaft resting on a kumbhikā whose kumbha shows an udgama pattern (Plate 340). The Ghaṭapallava pillars (Plates 341, 342) have a cube in the lowest section showing half medallions filled with motifs like vallī-fragments, ardharatna or half diamond, etc. This is followed by a strongly delineated and neatly carved pot-and-foliage member with extraordinarily rich, large, and gracefully shaped as well as detailed hanging leaves at the corners. The pillars' uppermost part is a circular belt bearing a deep and bold padmajāla or half lotus within pearl-loops.

The soffits of the lintels (possibly of those of the central quadrant or of the antarāla in the original situation) show rich carving, of a middle circle depicting perhaps the dancers performing "hallisaka" dance, with full blown lotus placed discretely on either side of the central motif (Plates 336, 343).

The lateral faces of the lintels show the vallī-runner capped by padma-cippī below the tantraka (Plates 344, 345) and a rūpapaṭṭikā above showing divinity figures in panels (Plate 337).

The ceiling of the central square (and those four cardinally located in the original composition) were all Samatala, the four karṇa-vitānas being Nābhicchanda as at Kekind. The Samatala ceilings (Plates 346-348) are compartmented into nine boxes showing ovular kōla at the corners, the middle square filled with a minor gajatālu cycle, the major central field filled with lotus (Plates 347, 348), or the figure of Trailōkyabhramaṇa Viṣṇu (Plate 346), etc. The four oblong lateral boxes show figures in groups such as Ṛṣis, Tripuruṣa together with Indra, probably Rēvanta with Vasus, Daśāvatāras, Nava-Grahas, and narrative scenes like the birth of Kṛṣṇa, Gōkulagrāma, Samudramanthana, etc.

As at Kekind, the Nābhicchanda ceiling (Plate 349) has its central concentric kōla courses circumscribed by a vallī-belt, this being a trait inherited from the Mahā-Maru style of the Pratīhāra as well as that of the Citrakūṭa Maurya period (Sūrya temple, Cittauḍ).

A single red sandstone piece of the kumbha showing powerfully rendered ardharatna and udgama, plausibly connected with the Lakṣmaṇasvāmī, has been re-used in the Āśāpūrṇā-vāpī near Junā Khēḍā in Nāḍol (Plate 350).

What survives of the Lakṣmaṇasvāmī is sufficiently eloquent on the sumptuous decoration of the original building; the high quality of ornament speaks of the nobler tradition and superior skills of the royal guild working in the service of the Naḍḍula-Cāhamānas, comparable to the level of accomplishment of the sculptors of buildings of the imperial Cāhamānas of Śākambharī.

Saṇḍer, Chatrī (Plates 351, 352)

This little commemorative pavilion erected at the west bank of the small man-made lake at Saṇḍer, utilizes four columns and a couple of corresponding lintels from some small, vanished, red sandstone, and seemingly a Brahminical temple. The columns show the usual two varieties, the Bhadraka (Plate 351) and the Ghaṭapallava (Plate 352) with the ornamented upper section capped by a bistriated padma-capital, surmounted next by the four armed stambhaśīrṣa-bracket with bhāravāhaka or atlantid figures. One of the original lintels shows the so-called tālapatra design on the face (Plate 351). The workmanship, especially of the Bhadraka pillars, lacks the excellence of the Lakṣmaṇasvāmī. Some motival differences together with their style of rendering would suggest a guild from the Marumaṇḍala of the Pratīhāra, rather than from the

Sapādalakṣa area of the Cāhamānas. The original temple to which these remains pertained may have dated from *c.* the third quarter of the tenth century A.D.

Nāḍalāi, Ādinātha temple (Figs. 50, 51; Plates 353-356)

Two sectarian local legends, identical in motif but opposite in intention, tell us that the Jaina temple of Ādinātha and the Śaivaite temple of Tapēśvara were teleported through magic in a sectarian rivalry to Naḍḍulaḍāgikā (Nāḍalāi), the Jaina by Yaśōbhadra sūri and the Śaivaite by a Yōgī, both buildings from Khēḍ in Marumaṇḍala. Stylistically, however, the Tapēśvara is later than Ādinātha by three or four decades and hence the legend has not even an incidental basis.

The Ādinātha is a sāndhāra temple with a gūḍhamaṇḍapa and a trika (Fig. 51), the exterior wall, simply treated, is partly refurbished, and disfigured by thickly layered whitewash while the interior is under plaster coating.

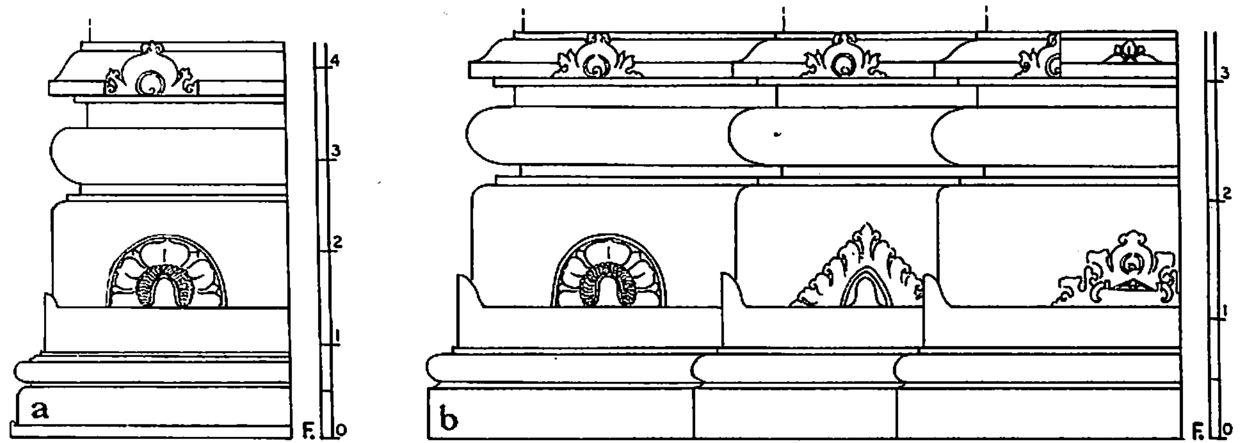


Fig. 50. **Nāḍalāi. Ādinātha temple, vēdībandhas:**
a. Exterior wall; b. Garbhagṛha wall.

The pīṭha is absent and the vēdībandha of the temple's exterior wall serves the purpose of base (Fig. 50a). The better columns inside and those of the trika are of the Ghaṭapallava order, their appearance, however, gruesomely ruined by stucco and colour. The tri-aṅga garbhagṛha walls retain the original mouldings and decoration on the kumbha-faces, of boldly relieved udgama, ardhapadma, and ardharatna motifs (Fig. 50b; Plate 353). The bhadras of the garbhagṛha have khattakas, and the upper section of the wall has padmajāla below the first kapōtapālī (Plate 354). The doorsill, not so disfigured, shows Śakra and Ambikā at the two extremities and a pair each of cāmara-bearing lady and full blown lotus identically on either side of the flat mandāraka (Plates 355, 356). The temple, on the whole, is simple and very sparse in ornament. The disposition of the pillars inside is rather clumsy; further adding to that mishap is the stunted interior.

The consecration of the temple is ascribed to Yaśōbhadra sūri of Saṇḍer-gaccha (active *c.* A.D. 940-980), about whose magical powers tales are preserved in late medieval Śvetāmbara Jaina hagiographical and biographical literature. The general style of the Ādinātha building agrees with this period, and the temple may be a foundation of some year between A.D. 970 and 980. The temple faces east. Though a Sāndhāra temple,

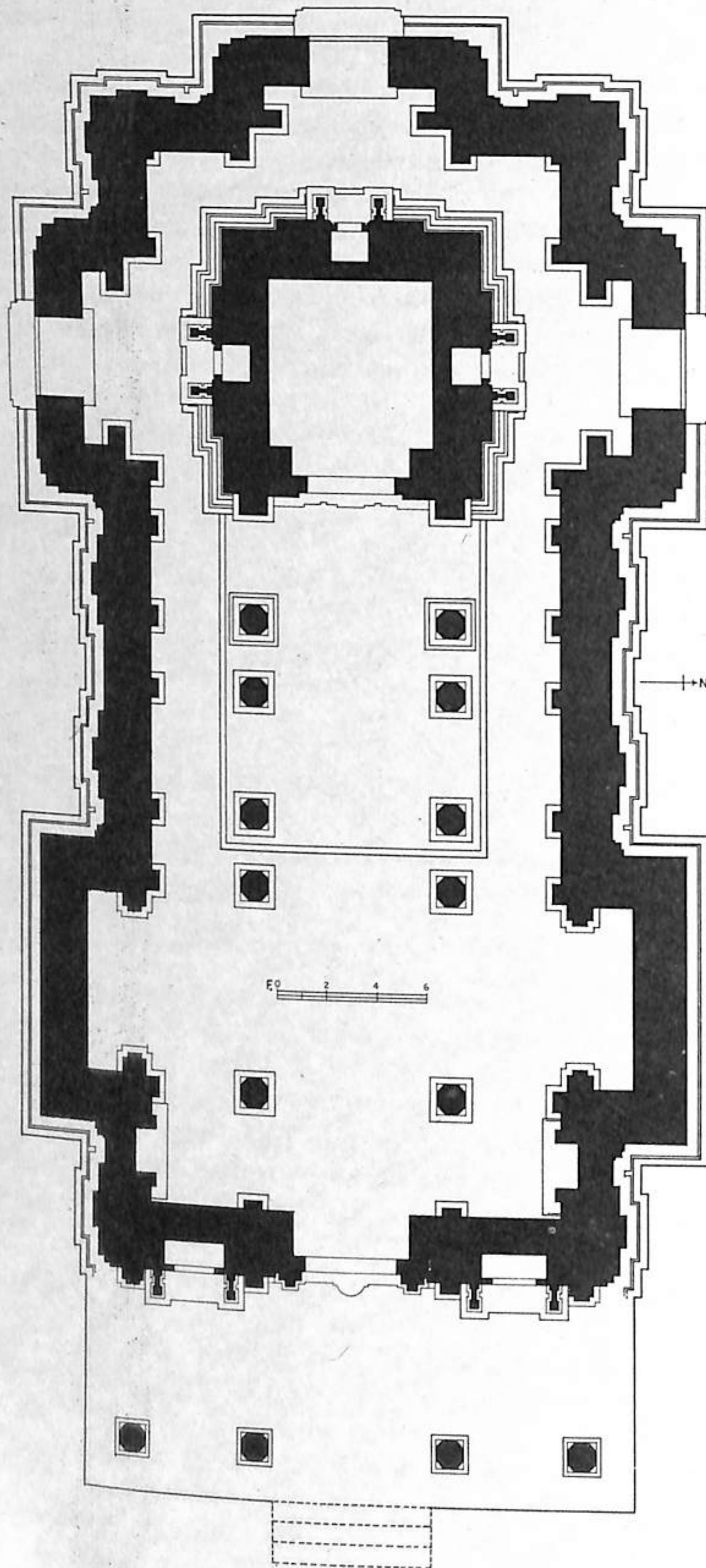


Fig. 51. Nāḍalāi. Ādinātha temple, plan.

and of the tenth century, it is of little consequence. The śikhara and the maṇḍapa-roof are later.

Nāḍalāi, Khēḍēśvara temple (Plates 357, 358)

This west-facing unpretentious building preserves a pañcaśākhā-doorframe (Plate 358) and a Samatala vitāna (Plate 357) in the antarāla, both of which seem to date from the end of the tenth century. The parts above the doorsill of the doorframe show transition toward the 11th century. Nine planets (with pot-bellied Bṛhaspati in the centre) are carved on the uttaraṅga. The large panels on the stambhaśākhā depict dancing ladies. The udumbara is a 12th century piece of a separate origin, possibly introduced during the refurbishment of the temple at some indeterminate date in the past.

The Samatala vitāna (Plate 357) shows one full lotus in the central circle, flanked by a half lotus each side, the interstices filled with handsome ardharatnas. The workmanship exudes the spirit of the closing decades of the tenth century A.D.

M.A. Dhaky

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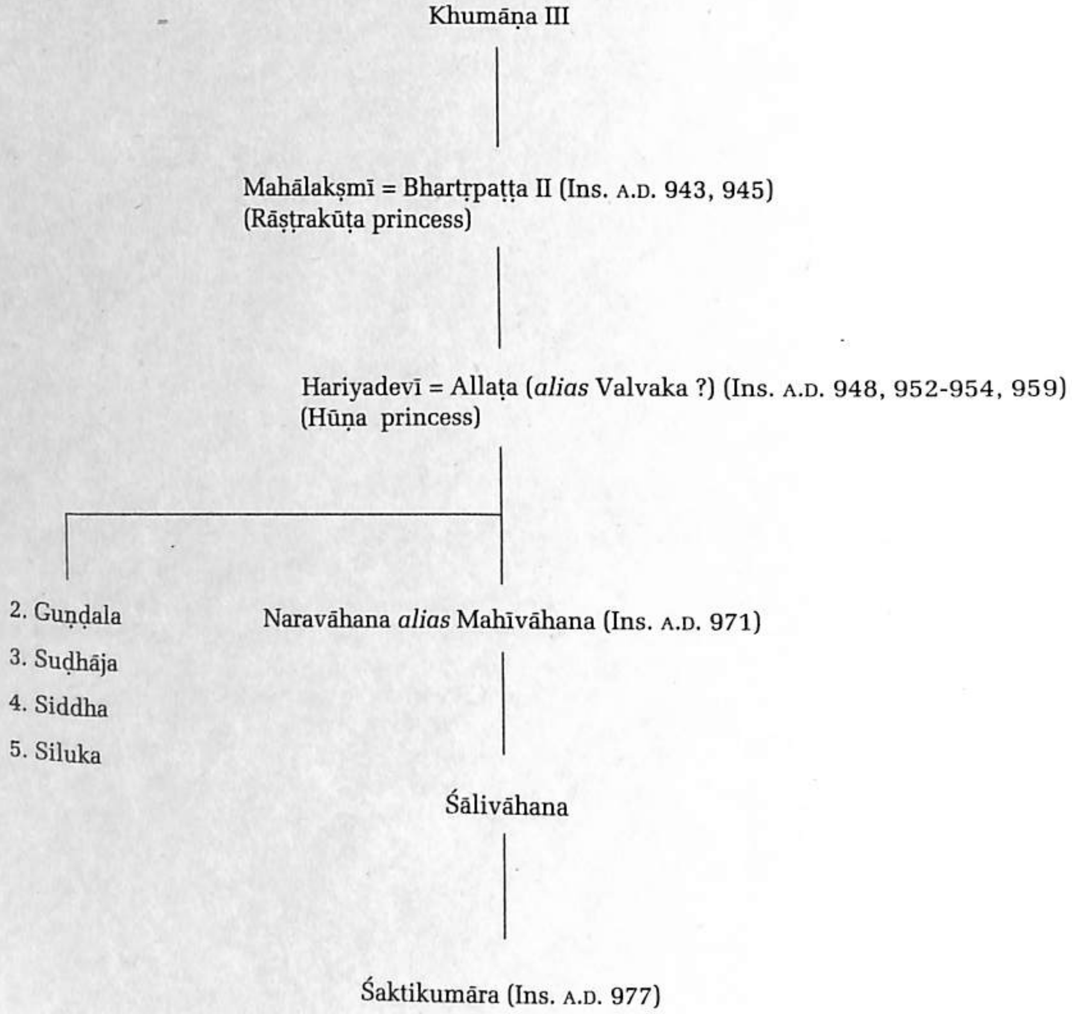
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Genealogical Table: Guhilas of Mēdapāṭa



Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c.* A.D. 900-1000

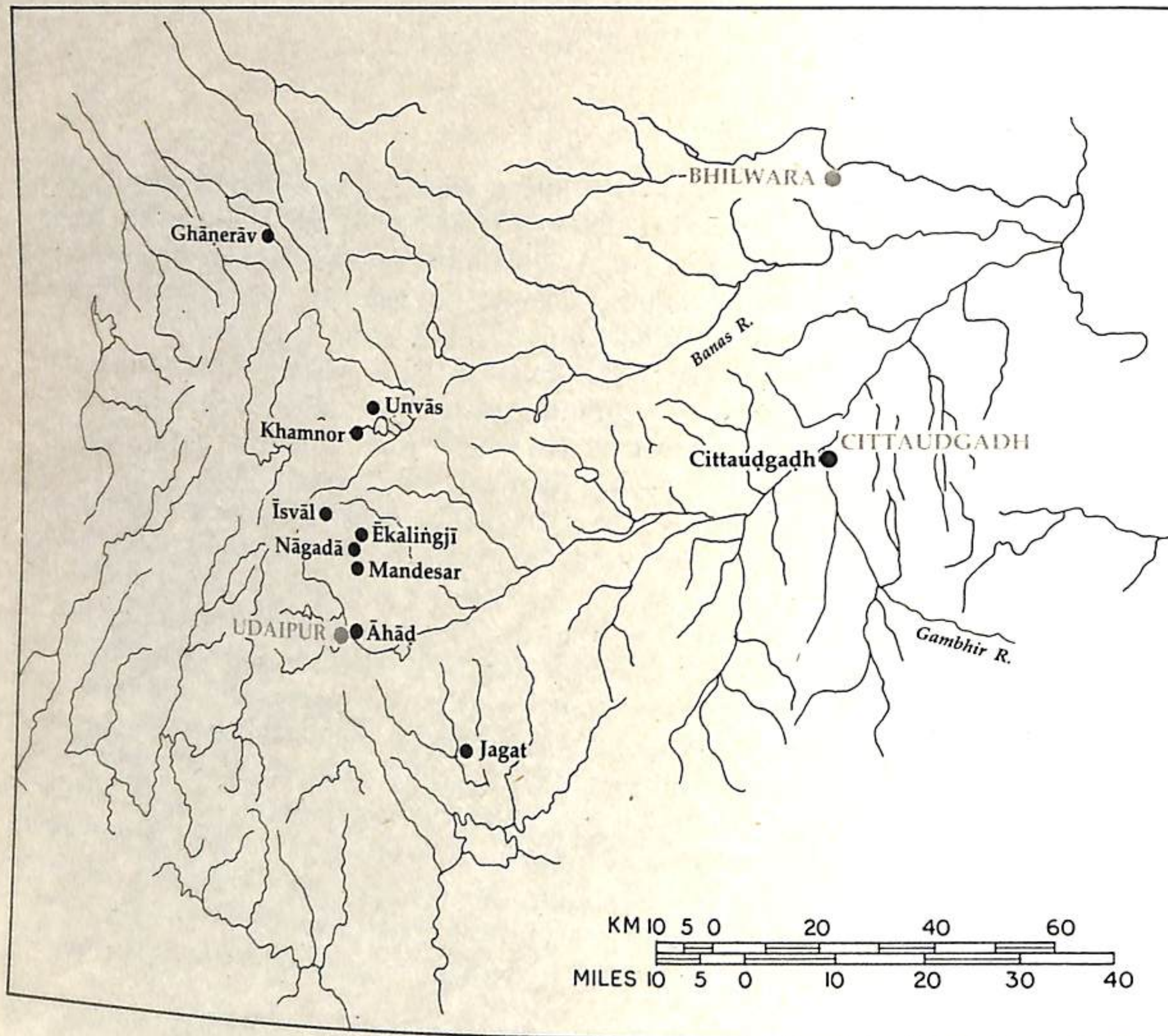
Guhilas of Mēdapāṭa: Lower Variation, Phase II

Historical Introduction

According to the older as well as younger epigraphical records, one Guhadatta was an arch-progenitor of the various early Guhila (or Guhilōta) dynasties. Guhadatta is now believed to have hailed originally from Ānandapura (Vaḍnagar) in Ānartadēśa (north Gujarat) and settled in lower Mēdapāṭa (or subjacent) territory, sometime in the latter half of the sixth century. (Of the appellations "Guhila" and "Guhilōta," the first may have derived from the Prākṛta form "Guhadinna" for the Sanskrit "Guhadatta;" and the second from "Guhilaputta" for "Guhilaputra," just as "Hārila" is from Harigupta and "Nāgila" is from Nāgēndra.) The most ancient records of the different Guhila dynasties lay bare rulers' names but are silent over their careers. The early phase of the Guhila history is largely hazy: Even the records of the particular Guhila branch which settled in Mēdapāṭa (and which by far is the more important) are not sufficiently illuminating. The focus becomes sharper from the time of Bhartṛpaṭṭa II, son of Khumāṇa III, who figures in the epigraphical records late in the second quarter of the tenth century A.D. In the Pratīhāra-Rāṣṭrakūṭa conflicts, he seemingly had allied himself with Rāṣṭrakūṭa Kṛṣṇa III who wrested Citrakūṭa from the Pratīhāra potentate Mahīpāla sometime before A.D. 940. Bhartṛpaṭṭa had married Mahālakṣmī, a Rāṣṭrakūṭa princess probably of, or in some way related to, the Imperial Rāṣṭrakūṭas of Mānyakhēṭaka. Initially, this alliance apparently had won for him freedom from the vassalage of the Pratīhāras for a few years; in his inscription from Pratāpagaḍh of S. 999/A.D. 943 he styles himself "Mahārājādhirāja" and does not mention the contemporary Pratīhāra emperor Mahēndrapāla II as his sovereign. His connections with the Rāṣṭrakūṭa court are proven by the presence, among others, of Karṇāṭa tradesmen, transacting business in Āghāṭa, his capital.

For taking "Citrakūṭa," the Hūṇas of northwestern Mālava seemingly had assisted Guhilas and it is likely that the Rāṣṭrakūṭa emperor had subsequently put the royal son-in-law Bhartṛpaṭṭa in charge of Citrakūṭa. The amiable relations between the Hūṇas and the Guhilas of Mēdapāṭa were strengthened by the marriage of Allaṭa, son and successor of Bhartṛpaṭṭa, with the Hūṇa princess Hariyadēvī.

The aforenoted Pratāpagaḍh inscription refers to Bhartṛpaṭṭa's donation to Indrādityadēva. A fragmentary inscription of his time lying in the Jaina temple at Āhāḍ refers to the setting of the image of Ādivarāha at Gaṅgōdbhēda, some sacred spot plausibly in Āghāṭa. And at Unvās was built a temple to Pippalāda (Durgā-Kṣēmaṅkarī) in A.D. 959 in Allaṭa's times. Bhartṛpaṭṭa apparently had founded the town Bhartṛpura



Mēdapāṭa [Mēvāḍ] (Rajasthan), Guhilas of Mēdapāṭa, temple sites (Phase II).

(modern Bhaṭēvar), from which the medieval Śvetāmbara Jaina sub-order of friars—Bhartṛpurīya-gaccha—had emanated. Āghāṭa (Āhāḍ) was the capital of the Guhilas of Mēdapāṭa.

The Guhilas' sun of glory had risen in Bhartṛpaṭṭa's time: It reached the meridian in Allaṭa's time. Allaṭa, in a decisive battle, slew the Pratīhāra king Dēvapāla and then after there was no danger for some years to the political stability of his kingdom. The three other consequential contemporaneous monarchies—the Paramāras of Dhārā, the Cāhamānas of Śākambharī, and the Caulukyas of Aṇahillapāṭaka—were still not strong enough to challenge the Guhilas of Āghāṭa.

The peaceful and opulent times of the Allaṭa régime had positive consequences in the religious and cultural sphere in Mēdapāṭa. A few notable temples such as at Jagat and at Mandesar (and we may plausibly include Ghāṇerāv) were built during Allaṭa's time. We also hear of the poets Amara and Yōgarāja gracing, in this period, Mēdapāṭa-dēśa.

Allaṭa's immediate successor Sālivāhana ruled for a few years; but it was during his successor Naravāhana's times that the trends of earlier achievements of Allaṭa's period continued. The older buildings in the Ēkaliṅgjī ensemble and its surroundings including the temple of Lakulīśa, and the remains of some buildings in analogous style at Āhāḍ are attributable to his times.

The dynasty's period of decline came with Śaktikumāra who ascended the throne of Mēdapāṭa some time before A.D. 977. After his initial success in capturing Hāḍoti, he met with reverses at the hands of the Paramāra Muñja who apparently sacked Āghāṭa and snatched Citrakūṭa from the Guhilas. Śaktikumāra for a while had to take refuge at the court of the Rāṣṭrakūṭas of Hastikuṇḍī (Hathuṇḍī). The Digambara pontiff Padmanandi completed his Prākṛta work on Jaina cosmography, the *Jambūdvīpaprajñpti*, at Bārānagara (Bārāñ) in the Pāriyātra (Uparamāla) territory when Śaktikumāra was the reigning monarch of that territory. However, it is not clear whether this was before or after Muñja's attack on Mēdapāṭa since the work is undated. Also, the subsequent career of Śaktikumāra is completely in darkness. The Āṭapura (Āghāṭa) record of A.D. 977 mentions the founding of the temple of Nannigasvāmī, probably of Viṣṇu or Āditya.

There apparently is a lacuna of some years in the building activity in the last quarter of the tenth century. A Guhilot nobleman Vigrahapāla had moved to Daśapura in upper Mālava in *c.* A.D. 1000, which has been taken as a sign of the burgeoning power of the Paramāras at the expense of the main Guhila monarchy. At any rate, in the closing years of the tenth century, peace and prosperity seem to have returned and temples of some consequence once again continued to be built, but in somewhat different styles, at Nāgahrda (Nāgadā) and also at Āghāṭa.

From inscriptional records as well as literary sources and architectural and sculptural remains, it is clear that the Pāśupata Śaivism and the Bhāgavata cult were predominant in Mēdapāṭa in the latter half of the tenth century. Ēkaliṅgjī was the main seat of the Śaivaite abbots who founded there the temple of Lakulīśa in A.D. 971. The Bhāgavatas are represented by a Viṣṇu temple in the gorge near the Ēkaliṅgjī group, the Sās-Bahu temple complex at Nāgadā, and the so-called Mīrāñ temple at Āhāḍ. The presence of the Sun cult is proven by a reference to Indrādityadēva in an inscription and the extant temple of the Sūrya at Mandesar. The esteem in which the Dēvī cult was held is well reflected in the exquisite temple of Ambikā-Kṣēmaṅkarī at Jagat and the temple of Pippalāda at Unvās. A minor presence, possibly in early tenth century, of the Buddhists is inferred from the stone votive stūpas in Cittauḍ fort.

The Jainas, too, were fairly strong in the Guhila kingdom, particularly at its chief

towns. However, sectarian rivalries between the Śaivaites and the Digambara Jainas and between the Digambara and the Śvetāmbara Jaina sects is also in evidence. The Vēdāṅgamuni, the preceptor of the poet Āmra who composed the text of the inscription of the Lakulīśa temple in Ēkaliṅgjī, claims that he had defeated both Saugatas (Buddhists) and the believers in *Syādavāda* (Jainas) at the disputation sessions; on the other hand, the *Lāḍa-Vāgaḍa-gurvāvalī* reports the defeat of the Śaivas at the hands of the Digambara pontiff Prabhācandra, the author of the *Vividhācāra*. The 13th century Rāja-gaccha encomia of the Śvetāmbara Jaina Church claim that the patriarch of the Order, Pradyumna Sūri, defeated the Digambaras at the court of Alluka (Allaṭa) at Talapāṭaka (Talavāḍā), the monarch is generally identified with Guhila Allaṭa of Mēdapāṭa (though this Alluka may, alternatively, be Alluya of the Kurcapura chiefdom in the Sapādalakṣa country.) The 15th and the 16th century Tapā-gaccha *paṭṭāvalīs* claim one Samudra Sūri, a scion of the family of Khumāṇa (III ?) (before ordination), to have retrieved the Nāgadraha-tīrtha from the hands of the Digambaras, which subsequently the Digambara pontiff Gaganakīrtti is reported to have restored to his own sect. A temple to Jina Pārśva of the Digambara sect at Nāgadā and a temple to Jina Mahāvīra at Āghāṭa as well as at Ghāṇerāv, the last two of the Śvetāmbara sect, bear witness to the Jaina presence in Mēdapāṭa in the later part of the tenth century A.D.

Architectural Features

Admitting that not considerable architectural activity was engendered in Mēdapāṭa, restricted largely as it also was to the latter half of the tenth century, the buildings that exist are still of considerable interest: For they reflect on the one hand the political and cultural cross-currents of the time, and on the other hand they preserve the very rare examples (not surviving in the Ānarta and Arbūda territories), even when relatively less complete, of the phase transitional toward the Maru-Gurjara style. The buildings of the third quarter of the century—Mandesar, Ghāṇerāv, Jagat, Ēkaliṅgjī (Lakulīśa)—of course are in pure Mahā-Gurjara style. Those at Nāgadā, apparently of the eighties, usher in new trends or influences, perhaps from Mālava; and the Āhāḍ buildings of the last decade of the tenth and the beginning of the next century are frankly of the mixed character, showing the retention of a few Mahā-Gurjara motives and elements and simultaneously also several features of the Maru-Gurjara style of the next century.

In the pure Mahā-Gurjara buildings, the plan, with one sole exception (Ghāṇerāv), is nirandhāra. It usually follows the dvi- or tri-aṅga disposition. The pratiratha is sometimes lean (Jagat, Āhāḍ, Ēkaliṅgjī.) The temples in a few instances lack the pīṭha (Unvās, Ēkaliṅgjī-Lakulīśa). The pīṭha, when present, often includes kumuda moulding above the jāḍyakumbha which in its later stages begins to develop sharpness in the bulging middle section and soon after is transformed into the sharp-edged karṇaka. The jāḍyakumbha sometimes shows the relieving ṭhakāras at all aṅgas, the bhadras in some instances showing central ardharatna flanked by half ṭhakāras. The grāsapaṭṭī is available, sometimes replaced by a plain paṭṭī. The pīṭha, in a few relatively early instances (Ghāṇerāv, Jagat) shows divinity-bearing projecting khattakas at the bhadras, as was the case with the Śiva temple at Kerākōṭ and the Sūrya temple in Kanthkōṭ, both in Kaccha. The Mahā-Gurjara pīṭha with the jāḍyakumbha, kumuda, and grāsapaṭṭī seems an adoption of the ideas of the late phase of Rāṣṭrakūṭa temple-adhiṣṭhānas in western Indian formal terms, the vṛtta-kumuda appears here as kumuda and the grāsapaṭṭī replaces the vyālamālā of the southern Indian conception.

The moulded vēdībandha is usually left without decoration excepting the ṭhakāra for the kapōtapālī, and rarely, such as Jagat, the kinnara-yugala with central floral motif at the kumbha as at Kōṭāi in Kaccha is also found. The kalaśa showing ratna motif—a precursor of the Maru-Gurjara convention—is noticed only in one (and one of the latest buildings), the Mīrāñ temple at Āhāḍ. The jaṅghā is with or without the figural imagery. An instance of the former is the Lakulīśa temple at Ēkaliṅgjī; in some cases it is restricted to bhadras alone, as at Unvās and at Nāgadā. In such leanly adorned instances, a medial grāsapaṭṭī (Nāgadā) or a plain paṭṭī (Unvās) is featured. Within the decorated category are shown the Dikpālas (at the karṇas), surasundarīs (at the pratirathas as well as sometimes in the salilāntaras), vyālas (in the salilāntara-recesses), and the pantheonic divinities (within the enframed bhadra-khattakas). (In the instance of Jagat, even the karṇas possess enframed niches.) There is often an upper register of figures (as in some Ānarta temples) showing gandharva and vidyādhara pairs and a few other categories of figures—ascetics, priests, amorous couples. A patrajāla or kaṅkaṇapatra belt is frequently met with, generally at the upper end of the maṇḍōvara. The bharaṇa (usually omitted at the bhadras) may either be fluted or plain. A śīrṣapaṭṭī is featured in a few instances as at Jagat and at Āhāḍ. The wall's upper end is completed by a bistriated varaṇḍikā, sometimes decorated with kuñjarākṣa pattern in the antarapaṭṭa as in some Ānarta buildings. The portion up to this usually was built of marble or quartzite.

The śikharas, however, with a few exceptions such as at Jagat, were not constructed in stone; they were meant to be finished in brick. However, in several instances not until the late medieval period could this be accomplished, and then the domical hall-ceilings often were left to stand without the outer Phāṁsanā or Saṁvaraṇā covering. (The Jagat temple, however, has its Phāṁsanā almost completely preserved.)

The halls were both of the gūḍha (Jagat, Ēkaliṅgjī, Lakulīśa, Nāgadā-Sās etc.) and the raṅga type (Mandesar, Nāgadā-Bahu), preceded by a mukhacatuṣkī which is sometimes sumptuously ornamented. The smaller shrines such as a few at Ēkaliṅgjī had no hall; in these instances, a mukhacatuṣkī was directly attached to the prāsāda. As a rare instance, a detached āsthāna-maṇḍapa is met with at Jagat. In the Śvetāmbara Jaina temples (Ghāṇerāv, Āhāḍ), a typical trika or mukhamaṇḍapa conjoins the front wall of the gūḍhamaṇḍapa.

The hall-pilasters are Bhadraka, the central broad face sometimes bearing at a lower end a niche carrying a divinity figure (Mandesar, Nāgadā). The upper section of the shafts are tastefully carved in superimposed courses in a manner typical of the Mahā-Gurjara conventions. The free-standing pillars generally are Miśraka-polymorphic with square, octagonal, 16-sided and round sections in the shaft, which are usually left plain. For form and lack of ornamentation, these pillars harshly contrast with the elegantly carved engaged Bhadraka columns, the only exceptions being the Sās temple at Nāgadā and plausibly the Mīrāñ temple at Āhāḍ. The dwarf columns, too, often emulate this plainer type. The vēdikā of the raṅgamaṇḍapa, of the mukhacatuṣkī and of the bhadrāvalōkanas is in a few cases left plain, but generally it is profusely decorated, the figures appearing even at the rail-poles and the bottoms of the countersunk phalakas. The carving on the rājasēna, the āsanapaṭṭa, and the kakṣāsana usually match with the vēdikā carving as in all Mahā-Gurjara schools. However, in some cases as at Mandesar and Nāgadā (Khumāṇa-deorā), carving is very sparse and hence they carry an unfinished look.

Profusely carved ceilings in the Samatala, Nābhicchanda, and in mixed orders occur at Jagat and at Nāgadā. The notable Sabhāmārga-vitānas (as karōṭakas) are met with at Mandesar, Ghāṇerāv, and Nāgadā (Bahu temple). The karōṭakas with kōla and

gajatālu courses often terminate into a padmakēśara (staminal tube).

The garbhagṛha-doorframes are dviśākhā or triśākhā in smaller temples and pañcaśākhā in larger buildings. The buildings founded in the late years of the century anticipate many elements of the architecture and decorative habits of the subsequent century. For example, narrower karṇaka and less tall grāsapaṭṭī bearing simpler, less vigorous, and less effective grāsas and also sometimes antarapaṭṭa and chādyakī appear in the latest examples of the pīṭhas. The kumbha of the vēdībandha shows a small niched figure-bearing panel in later temples of the period, and the kalaśa of some buildings (Nāgadā-Bahu temple, Āhāḍ Ādinātha, and Unvās Shrine 2) also displays the ratna or diamond motif. On the late temple walls, the parikarma is applied for all the figures on the main aṅgas at the jaṅghā and the phālanās increase in number.

In the interior, the Maru-Gurjara type of columns appear for the first time in the Sās temple at Nāgadā; so, too, do the interior tōraṇas.

Origins

The Mēdapāṭa school, in buildings such as Ghāṇerāv and Jagat, betray strong generic affinities with the Ānarta school of the Mahā-Gurjara style. The Miśraka column of the Mēdapāṭa school is of course absent in Ānarta but is traceable a little earlier at Bāḍoli in Uparamāla, the influence of its more important sites such as Maṇḍalagaḍh, Atru, Kakonī etc., can be discerned in the latest Mēdapāṭa buildings. The most surprising part is the co-existence of the Mahā-Gurjara and Mahā-Maru motifs and elements in these buildings. The style after c. A.D. 975 seems rapidly moving toward Maru-Gurjara in the development of which the Sapādalakṣa school of the Cāhamānas does not seem to have played a significant role; it was rather left to the Paramāra dominated east Uparamāla or Pāriyātra tract of Rajasthan with which Mēdapāṭa was contiguous and lately had strong political and cultural ties. The Mahā-Maru Ghaṭapallava pillars are virtually absent, one more instance of the less powerful influence from the Maru-Sapādalakṣa territories. Some development, for example a strong proclivity toward extra-ornateness and ivory like finish may, however, had been in the making in the peripheral Cāhamāna areas, of which the Viṣṇu temple at Kirāḍu is a comparable example.

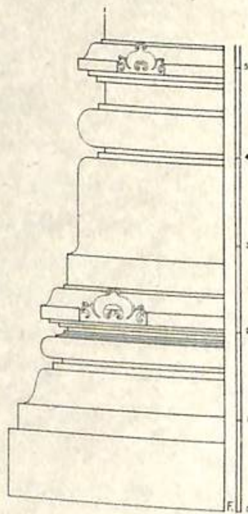


Fig. 52. Cittauḍgaḍh. Samiddhēśvara group, temple 2, pīṭha and vēdībandha.

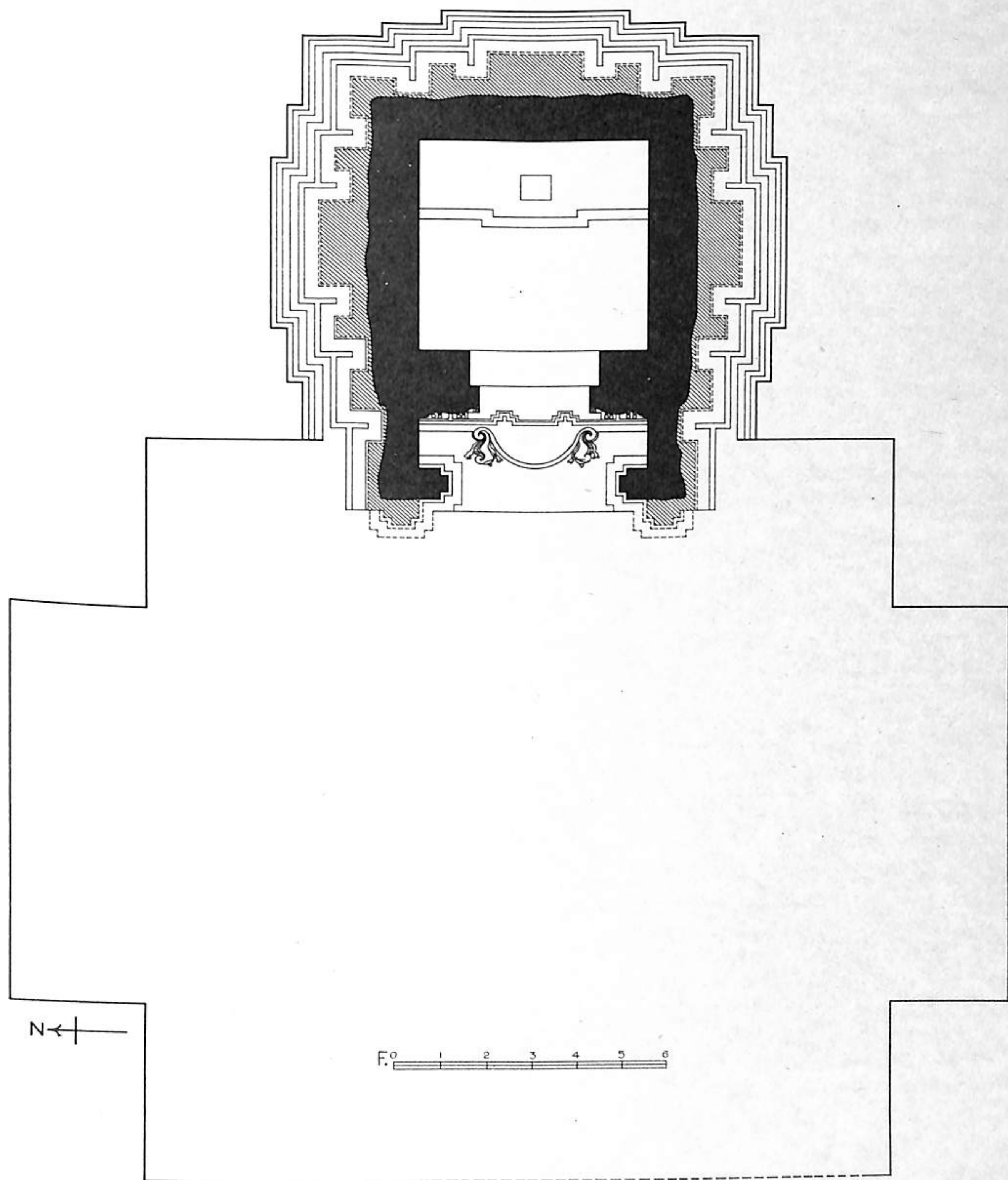


Fig. 53. Cittauḍgaḍh. Samiddhēśvara group, temple 2, plan.

Cittauḍgaḍh, Samiddhēśvara temple group, temple 2 (Figs. 52, 53)

To the north of the Samiddhēśvara temple stands this ruined shrine (Fig. 53) whose doorframe is a transplant from some eighth century small chapel. The preserved portion of the building is only its pīṭha which includes kumuda moulding in its composition (Fig. 52). The vēdībandha is partially available, excepting at the east end. The wall portion above has long ago disappeared.

The narrow Samatala ceiling of the antarāla shows full blown conventional lotuses in boxes. The ceiling seems of the tenth century. The maṇḍapa is completely destroyed. The mouldings are virtually unadorned: The shapes, however, have a look of the mid tenth century.

Mandesar, Sūrya temple (Figs. 54-56; Plates 359-367)

To the northwest of the village Mandesar, at the bank of an artificial pond, stands a tenth century Sun temple. [Earlier, this temple had been reported to be at Ṭūṣa Agrawal

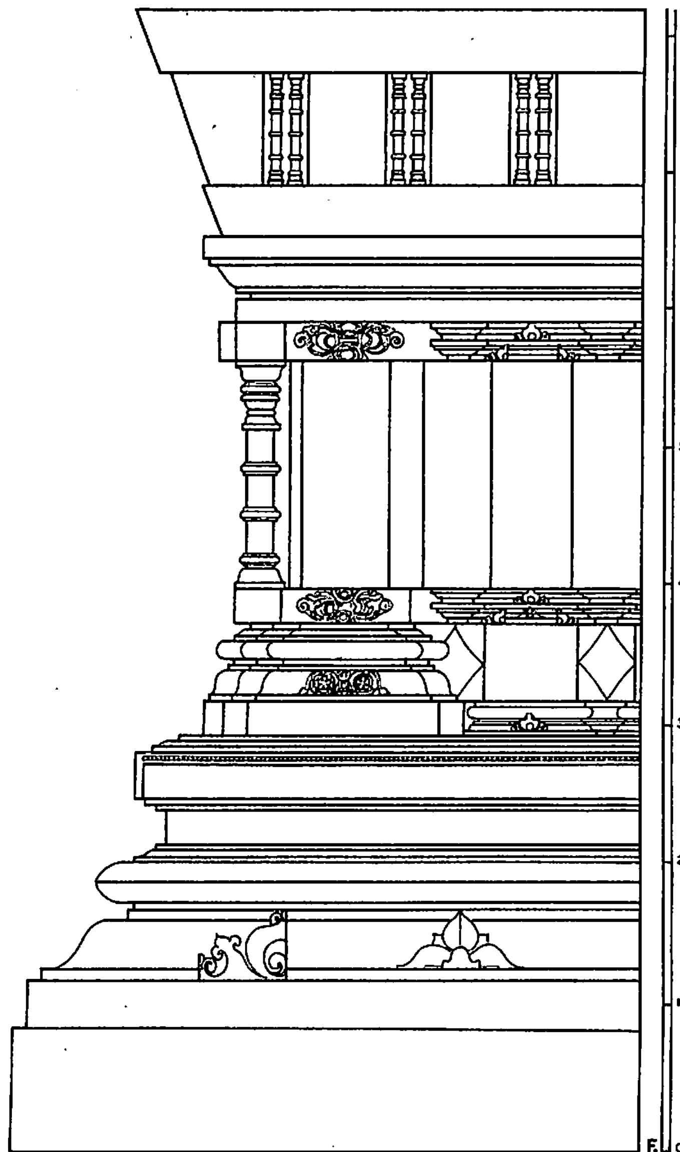


Fig. 54. Mandesar. Sūrya temple, raṅgamaṇḍapa, pīṭha and vēdikā group of mouldings.

and alternatively at Madariyā (Meister). These two villages are not too distant from the temple, which, however, stands closest to Mandesar.] The temple originally may have stood on a moulded jagatī whose facing stones disappeared leaving behind the decayed core of undressed marble chips. The sanctuary is a nirandhāra prāsāda whose śikhara is of a much later addition. A raṅgamaṇḍapa (Plate 359) joins the prāsāda (Fig. 56).

The prāsāda is dvi-aṅga, its bhadra is sub-divided into central subhadra with flanking shallow upabhadras; the karṇa-masses are rhythmically broken up by phālanā-planes.

The temple's moulded pīṭha, as in the Cittauḍgaḍh instance, includes kumuda (Fig. 55). The jāḍyakumbha has ṭhakāra (at the karṇas) and centrally carved ardharatna flanked on either side by a half ṭhakāra at the subhadras. The prāsāda's most interesting part, however, is the jaṅghā with its notable figural carving (Plates 360-363): a seated Sūrya figure in an embellished khattakā at each bhadra (Plate 361); apsarasas standing on blooming lotuses at the upabhadras; two-armed Dikpālas (each with a halo behind the head) at the karṇas (Plate 362); vyālas (gajavyāla and a few other varieties) prancing in the salilāntaras between karṇas and upabhadras, and also in the recesses flanking the kapilī projections; and lastly standing Sūrya figures at the central offsets of the kapilī, attended by apsarases stationed at the kapilī's lateral facets. Immediately above each of these large figures are pairs of smaller aerial gandharva-couples and vidyādhara-mithunas (Plate 363). Only the karṇas are topped by fluted square bharaṇa; at all other places the kaṅkaṇapatra or patrajāla-belt is carved. The late śikhara above the varaṇḍikā-laminae had in the past been clumsily restored.

The moulded but very sparingly decorated exterior of the raṅgamaṇḍapa—(Fig. 54) its dwarf pillars likewise are plain—otherwise reflects pleasing proportions and has three openings (Fig. 56). Curiously, each opening has an udumbara-threshold even when no doorframe is present or plausibly implied. The interesting feature of the raṅgamaṇḍapa interior is its Sabhāmārga vitāna (Plate 364) which is carried above by an octagon of lintels with plain faces but having paneled Mātṛkā figures masking the

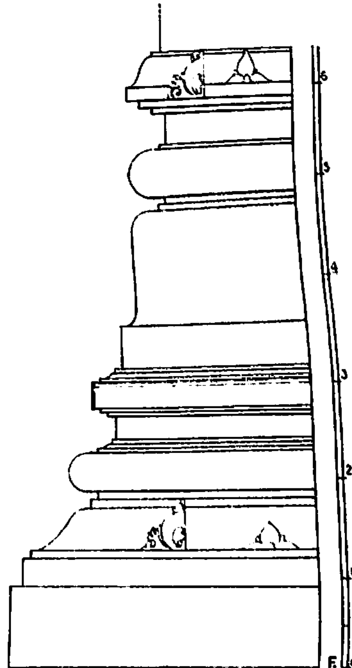


Fig. 55. Mandesar. Sūrya temple, prāsāda, pīṭha and vēdībandha.

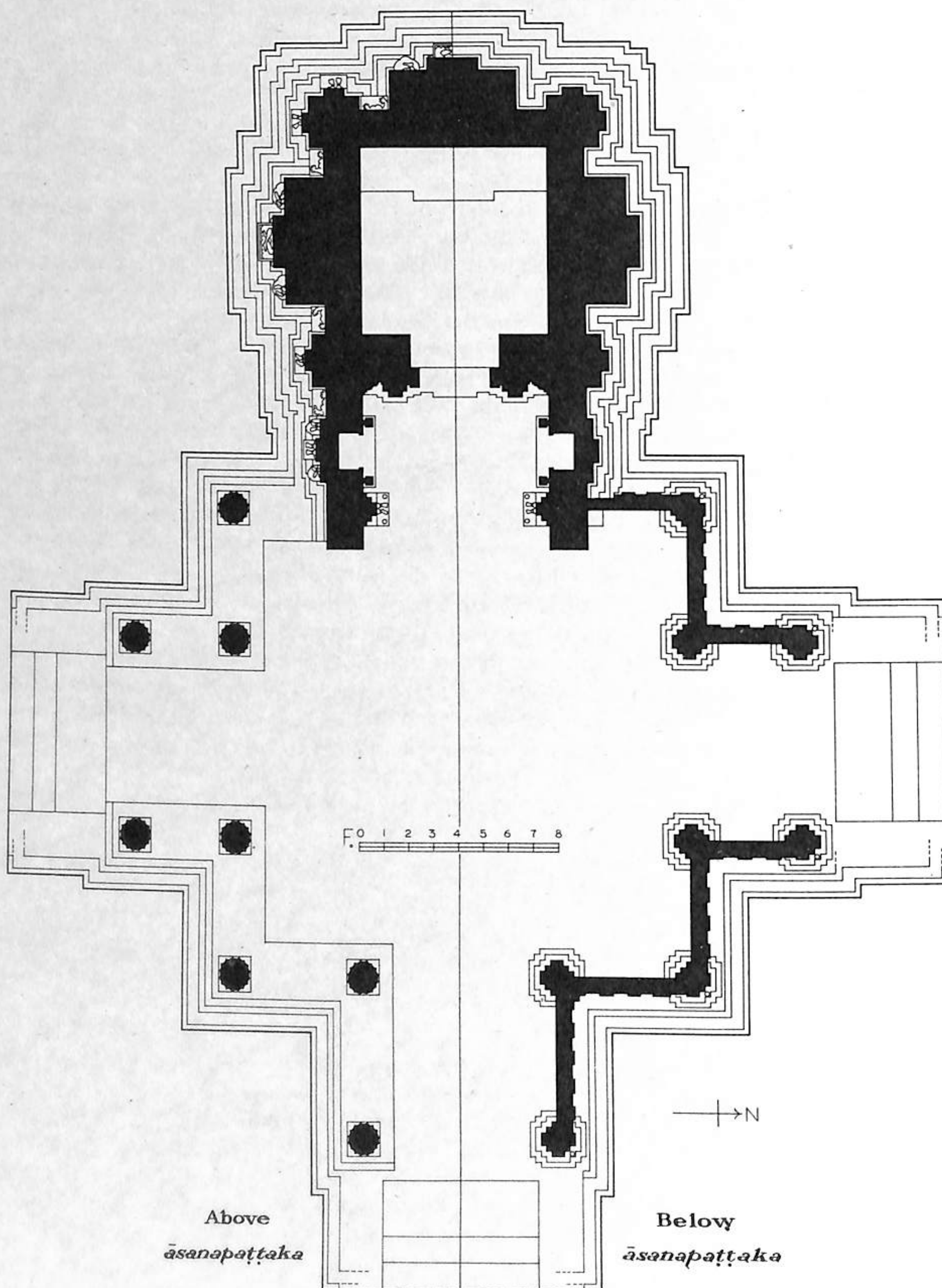


Fig. 56. Mandesar. Sūrya temple, plan.

points where the lintels join. It consists of karṇadardarikā bearing eight gajamuṇḍa-brackets followed by three courses of gajatālus and next two major of kōlas, the ceiling terminated by a small central circular kōla. The brackets supported seven nāyikās (one now missing) (Plate 364), the eighth figure being the Kāmadēva, the inclusion of whom is upheld by an injunction in the chapter on karōṭaka of the unpublished text, the *Vāstuvidyā* of Viśvakarmā (*c.* 12th century A.D.). The nāyikās, though somewhat hard looking, betray suavity in body flexure (Plate 365).

The mukhacatuṣkī's ceiling is Samatala; in its simplicity it faithfully emulates timber construction showing parallel and longitudinal strips and small sparsely carved floral enrichment between. Its central oblong box is occupied by three full-blown lotuses of simple but good workmanship. The bhadras, too, have Samatala ceilings, as narrow strips, which also bear a trio of lotuses. The raṅgamaṇḍapa roof is without its domical exterior covered in this age usually with a Phāṁsanā.

The kapilī-walls at their eastern 'inturns' within the raṅgamaṇḍapa carry mutilated figures, possibly of the two remaining Dikpālas, Indra and Īśa, not shown on the exterior because of the single (in lieu of double) aṅga division; while the two niches at the base of the Bhadraka pilasters at the antarāla-entry (Plate 366) shelter Durgā in her Ambikā and Kṣēmaṅkarī forms. Their upper section is carved in the usual Mahā-Gurjara tradition.

The antarāla walls have two niches fronting each other and now vacant. The garbhagṛha-doorframe is pañcaśākhā (Plate 367)—the bāhya with large padmapatras, stambhaśākhā bearing mithunas and flanked on either side by pramatha-śākhā, and finally the antaraśākhā showing convolving floral scroll. The pēdyā shows nāga figures, dvārapālas in the act of slaughtering the demons of darkness, and unfailingly the Gaṅgā and Yamunā. At the udumbara-extremities are located dhanaputra figures. The uttaraṅga carries seven divinities, Tripuruṣa with Śiva in the central situation in projecting panels and four figures of Sūrya in the countersunk panels. Vināyaka sits as the lalāṭa-biṁba in the centre of the antaraśākhā.

The figural work associated with the temple reflects the genre of carpentry. The heavy heads, somewhat squarishly wooden, and faces not always comely, the partly stiff bodies and flattened apparel and ornaments point to that direction. Yet they are not without liveliness, particularly so are the flying angelic and heavenly minstrel figures. And among the Dikpālas, Varuṇa is serenely handsome (Plate 362).

The non-figural decorative carving on the exterior, though not considerable, is not without its charm, the kaṅkaṇapatra with long stencilled leaves is at places crisply, deeply, and elegantly rendered (Plate 363). This particular decoration we will meet with again at the early temples in Ēkaliṅgjī where the Lakulīśa temple is securely dated to *c.* A.D. 971 and also at Nāgadā, though the quality of Mandesar is not duplicated at either place. The presence of large bhāravāhaka figures feigning to uplift the Sūrya-khattaka is a feature of the tenth century temples in this area. (At Ghāṇerāv, and in the contemporaneous Ānarta temples, a series of about five smaller bhāravāhakas come to view instead.) And the flaming haloes provided to the Dikpālas is a survival of an early convention. The angelic figures, the details of the doorway and of the karōṭaka seem a little earlier than the corresponding ones at Jagat and buildings that follow it in time. But the low pañcakūṭa Phāṁsanā roof of the bhadra-khattaka with thin piḍāh-laminae and the reduced laśuna in the stambhaśākhā would suggest a date for this temple after A.D. 950. Stylistically, it may be placed around A.D. 950-955 at the earliest; the upper limit of the date on the analogy of Ēkaliṅgjī buildings'

parallel decoration, is *c.* A.D. 970. In any case, it may have been built in Bhartṛbhaṭṭa's (late) years as Meister suggests, or else in Allaṭa's early years. The guild which built the Ambikā temple at Jagat, though comparable, followed a somewhat different family tradition; it is the Ēkaliṅgjī temples, such as the Lakulīśa and the Takṣakēśvara (to be discussed), which are more in the line of this Sūrya temple, admitting, however, that the Ēkaliṅgjī buildings must be a couple of decades later in age than the Mandesar building.

Āhāḍ, Jaina temple, Rebuilt Sculptures (Plates 368-371)

The west-facing late medieval building of the three Jaina temples at the eastern outskirts of Āhāḍ possesses in the bhramantikā (Plate 368) almost 4 ft. high jaṅghā-figures, originally of some large shrine, possibly brahminical. These represent a few Dikpāla and several surasundarī figures (Plates 369, 370) (and some mutilated vyāla figures built inside the dēvakulikās) of the quality and style of mid tenth century. (Could the large caturmukha liṅga inside the old kuṇḍa-shrine of the brahminical group of buildings in that area, Plate 371, have belonged to this vanished shrine?)

Unvās, Pippalāda-mātā temple complex, Pippalāda-mātā temple (Shrine 1) (Figs. 57, 58)

The temple of Pippalāda-mātā at the village Unvās (near village Khamnor), though securely dated to A.D. 959, regrettably is an unilluminating building since its features are simple. The prāsāda faces west (Fig. 58) and has no pīṭha; the moulded vēdībandha is plain (Fig. 57); so is the jaṅghā with a plain medial paṭṭikā. The bhadra-khattakas, rather ordinary, show large figures of Sarvamaṅgalā-Kṣēmaṅkarī in the back niche and Cāmuṇḍā and Caṇḍī correspondingly at the north and south. The brick śikhara is a later addition. Since Sarvamaṅgalā-Kṣēmaṅkarī is at the back niche, the temple must have been dedicated to her, the beatific representation of Durgā. The maṇḍapa deserves little

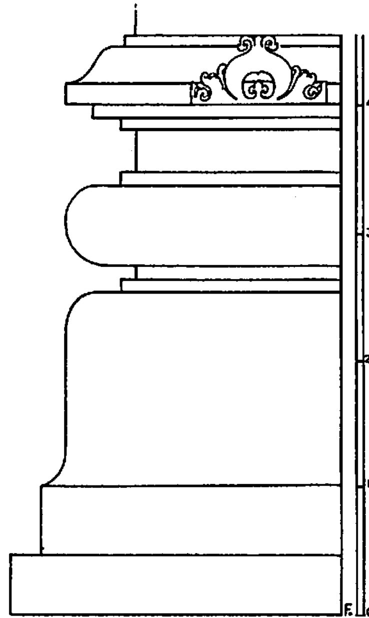


Fig. 57. Unvās. Pippalāda-mātā temple complex, Pippalāda-mātā temple (shrine 1), vēdībandha.

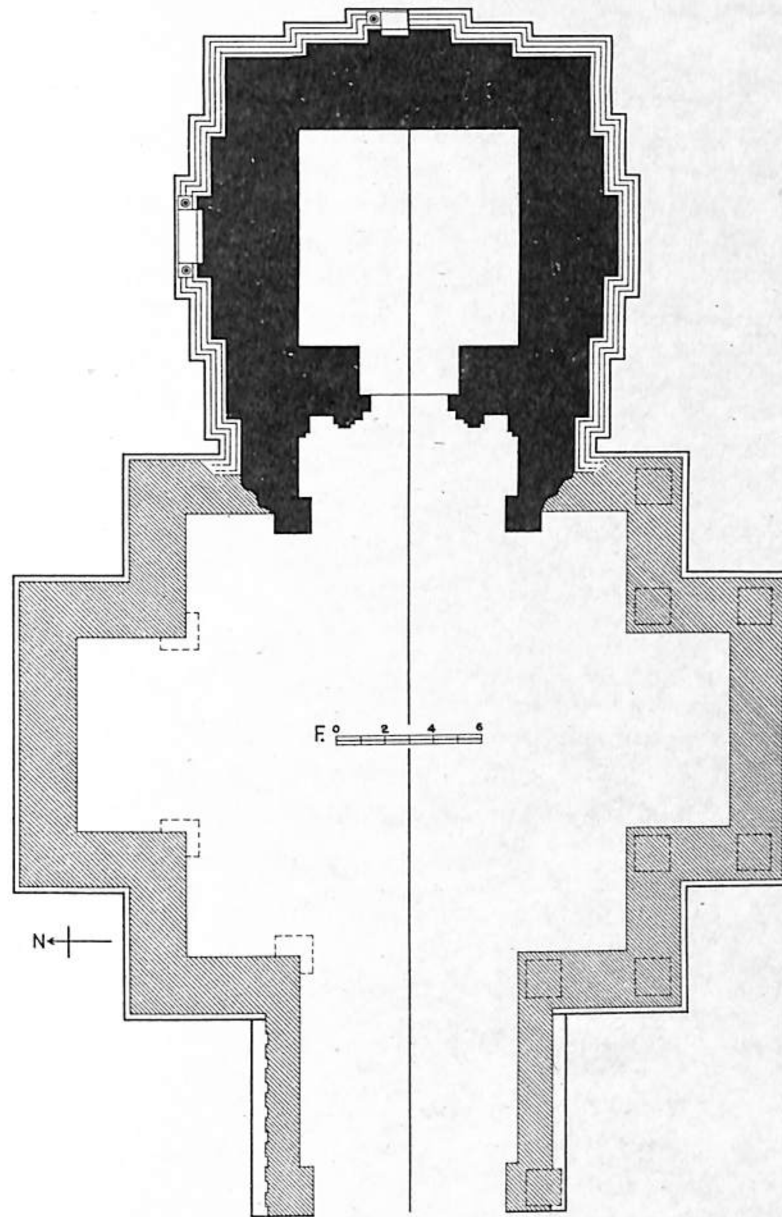


Fig. 58. Unvās. Pippalāda-mātā temple complex, Pippalāda-mātā temple (shrine 1), plan.

comment. Excepting for its contour and the plain lower mouldings, it is largely a shattered structure. (The building is whitewashed and the niche figures are woefully painted.)

Khamnor, Cārbhujā temple (Figs. 59, 60; Plate 372)

This Viṣṇu temple (Fig. 60) in the village has its raṅgamaṇḍapa and the śikhara rebuilt. The prāsāda perhaps had a pīṭha since a paṭṭikā (which normally is a top moulding of a pīṭha) figures above the compound-pavement and beneath the vēdībandha (Fig. 59). The vēdībandha has the usual decoration at the kapōtapālikā. The jaṅghā bears Dikpālas at the karṇas, apsarasas at the pratirathas, and seated divinity figures in the bhadra-niches—Śiva (S) (Plate 372), Viṣṇu (W), and Brahmā (N). The faces of all figures

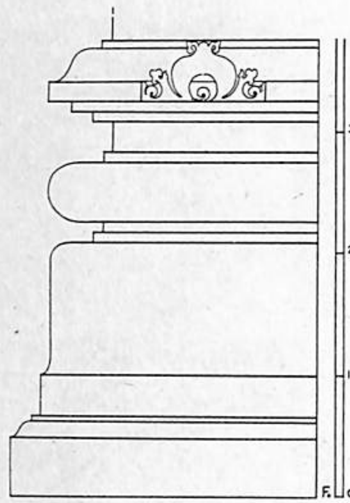


Fig. 59. Khamnor. Cārbhujā temple, prāsāda, vēdībandha.

have been retooled. The kapilī begins with a vyāla-bearing recess and at its subhadra face has niched Nṛsiṁha (S) and Vāmana (N). The recess after this bears an apsaras figure. The jaṅghā is topped by a bistriated varaṇḍikā; the temple may date from around A.D. 960.

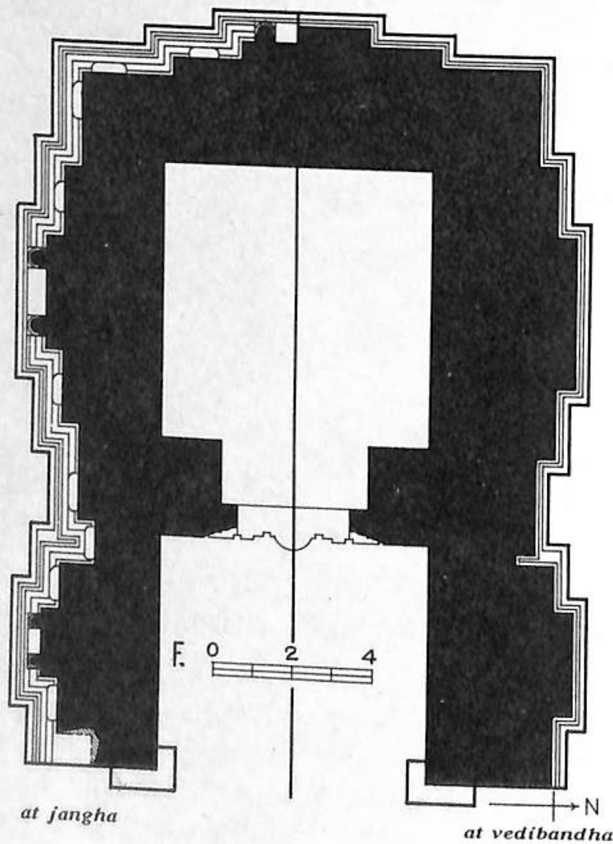


Fig. 60. Khamnor. Cārbhujā temple, plan.

Nāgadā, Khumāṇa-deorā temple (Fig. 61; Plates 373-375)

The so-called Khumāṇa-deorā temple (Fig. 61; Plate 373) was in reality a viśrāma-maṇḍapa—rest pavilion—to which a temple with its own raṅgamaṇḍapa was added and bonded at its west opening in the 12th century. The older original structure is of the tenth century and is virtually in the same style as the raṅgamaṇḍapa of the Sūrya temple at Mandesar, if only more severe. Its main opening is at the east. The exterior mouldings and dwarf pillars are in the same vein, all plain. The central Sabhāmārga ceiling (Plates 374, 375) here, however, has vidyādhara (and not gajamuṇḍa) brackets, followed by two courses of gajatālus, next four of the kōlas and the terminal padmakēsara (Plate 374). The date may be later only by a few years than that of the Mandesar temple.

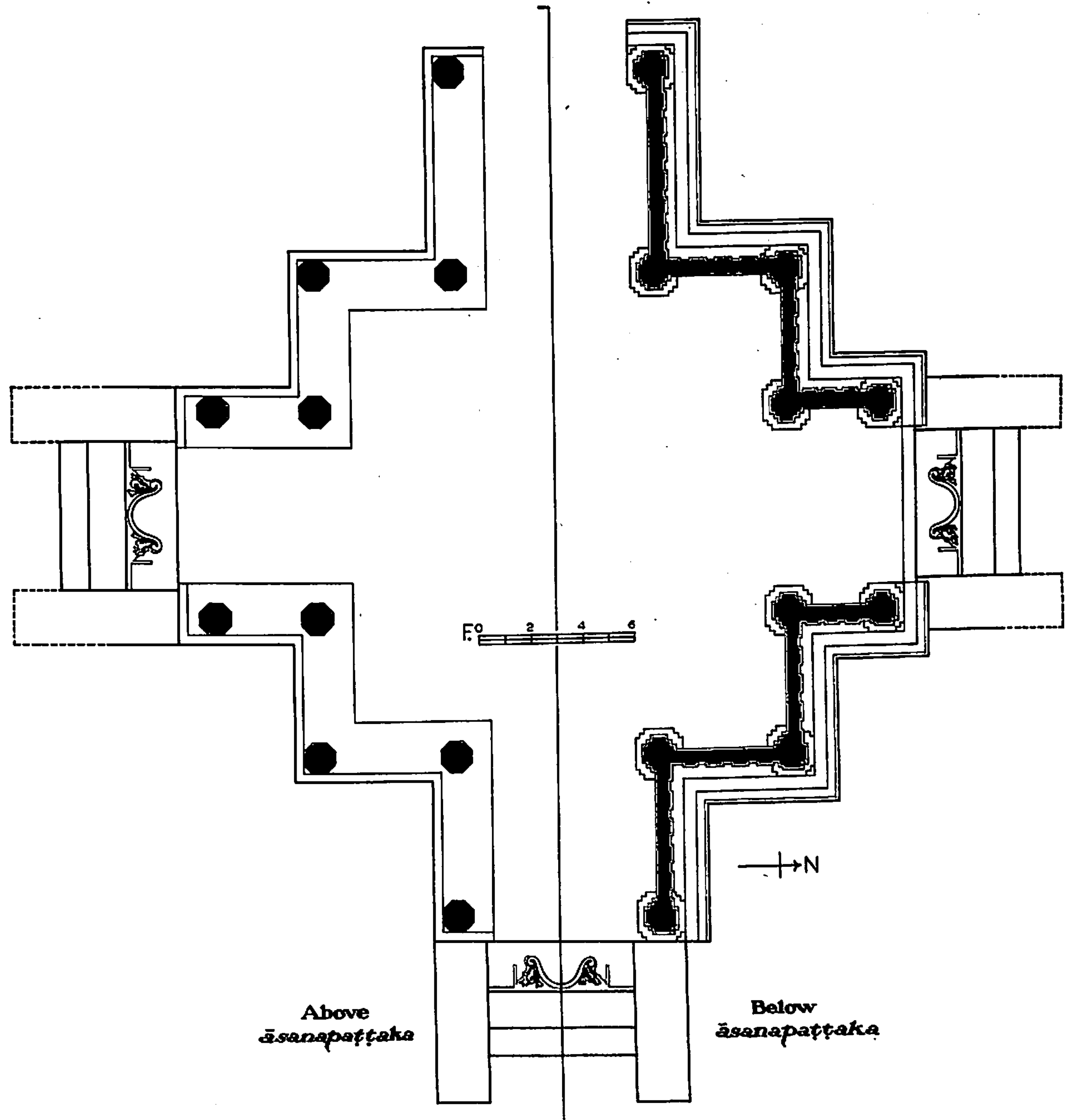


Fig. 61. Nāgadā. Khumāṇa-deorā, fore-maṇḍapa, plan.

Ghāṇerāv, Mahāvīra temple (Figs. 62-64; Plates 376-389)

Ghāṇerāv is situated in the Gorvāḍ area of Rajasthan. Five miles east, southeast of the town, in the direction of the hilly plateau of the Mēdapāṭa country proper, is located the temple of Mahāvīra, standing all alone. The temple is famous in the local legend and, since medieval times, has been recognized among the five holy Jaina tīrthas in this part of Rajasthan.

The temple complex, as with the Jaina shrine of the early Pratīhāra period at Osiāñ and later temples of medieval times at Sādari, Nāḍol, Kumbhāria, etc., faces north

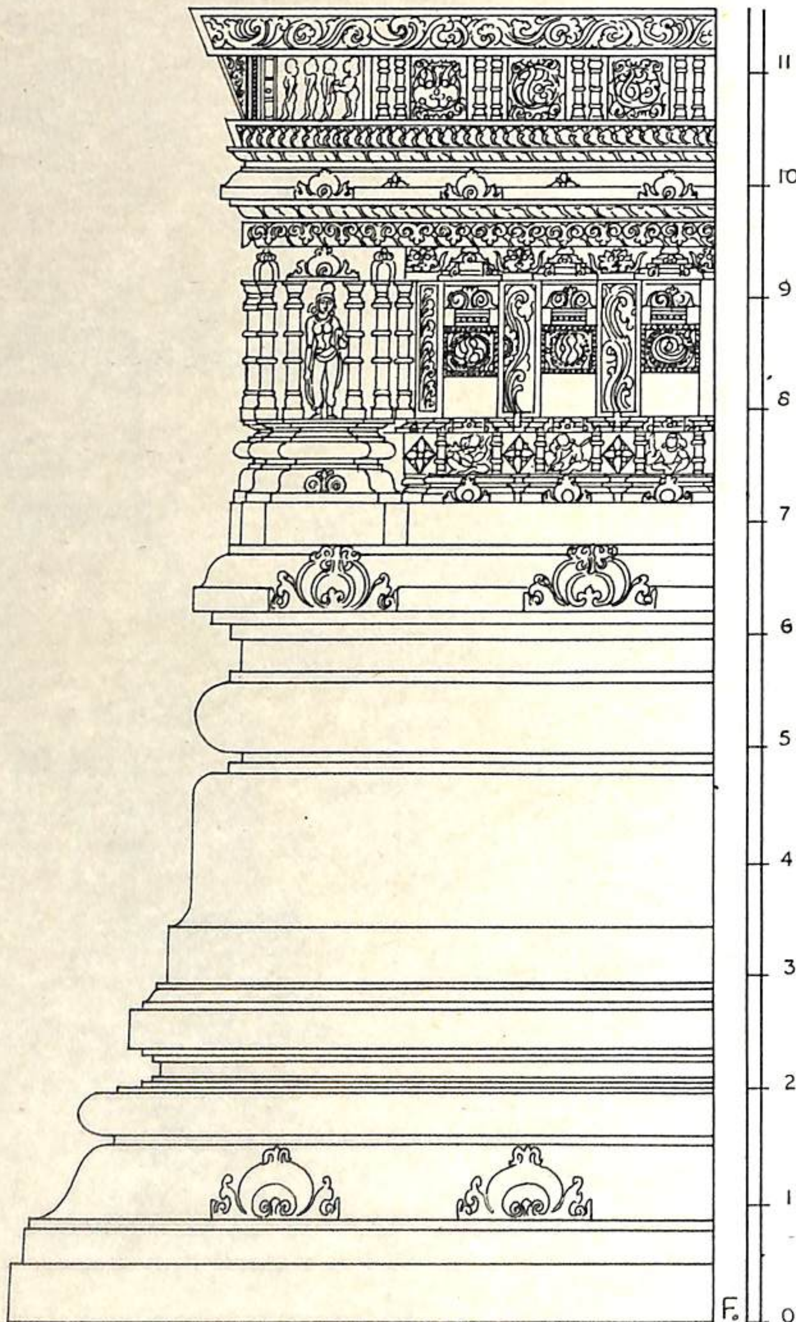


Fig. 62. Ghāṇerāv. Mahāvīra temple, gūḍhamaṇḍapa, bhadrāvalōkana, pīṭha, vēdībandha, and vēdikā group of mouldings.

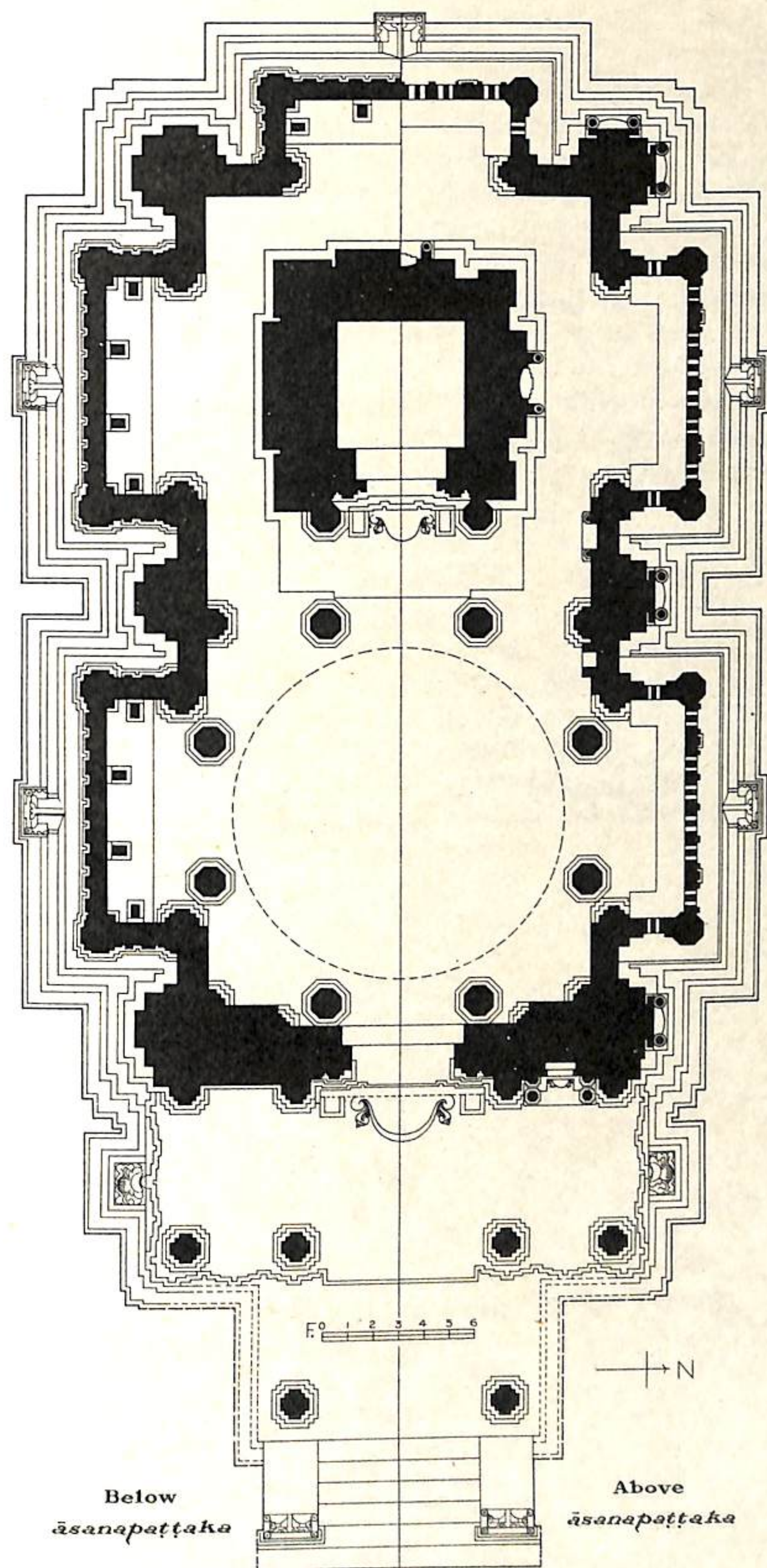


Fig. 64. Ghāṇerāv. Mahāvīra temple, plan. (Courtesy: author.)

and comprises a mūlaprāsāda connected by a kapilī with a gūḍhamaṇḍapa (Plate 376) followed by the trika-formed mukhamaṇḍapa (Fig. 64). (The raṅgamaṇḍapa, which follows, is of the 15th century.) The surround of 24 dēvakulikās came into existence by progressive additions at different periods, some even being of recent origin. The whole complex is perched on a low jagatī which supports a prākāra (enclosure) at its top, starting from the point where the dēvakulikās end.

The main temple is of the sāndhāra class and dvi-aṅga on plan with proliferating karṇa and an ample bhadra. The three bhadrāvalōkanas of the mūlaprāsāda as well as the two of the gūḍhamaṇḍapa are each fitted with a grille mixed with vyāla and heavenly minstrel figures (Plate 376). The mūlaprāsāda and the gūḍhamaṇḍapa are of equal width which is 28 ft. 6 in. and are connected through a narrow staggered kapilī (Plates 376, 377). The total length of the whole temple up to the stairway of the mukhamaṇḍapa is 60 ft. 6 in., which almost equals the length of the ninth century Sūrya temple at Varmān.

The temple's base includes both pīṭha as well as vēdībandha as is known in the case of Somanātha Phase I Temple at Prabhāsa, the Lākhēśvara temple at Kerākōṭ—the two in Gujarāt—the Lakṣmaṇa temple (A.D. 954) and the Viśvanātha temple (A.D. 999) at Khajurāho, and still earlier temples such as Sonkansārī No. 2 at Ghumali in Saurāṣṭra and the Brahmāṇasvāmī temple at Varmān, sāndhāra temples all. In the pīṭha proper the consecutive mouldings above the bhiṭṭa and jāḍyakumbha are kumuda, antarapaṭṭa, and paṭṭikā, all lucidly shaped but undecorated. The moulded vēdībandha above is equally plain (Fig. 62). The base harbours a strongly projecting as well as an enframed khattaka-niche topped by an udgama-pediment, located below at the centre of each bhadrāvalōkana. These niches enshrine Jaina divinities. Perambulating from east to west, they are in the order Yakṣa Sarvānubhūti, Yakṣī Cakrēśvarī, Brahmaśānti Yakṣa, Vidyādēvī Nirvāṇī, and Gōmukha Yakṣa.

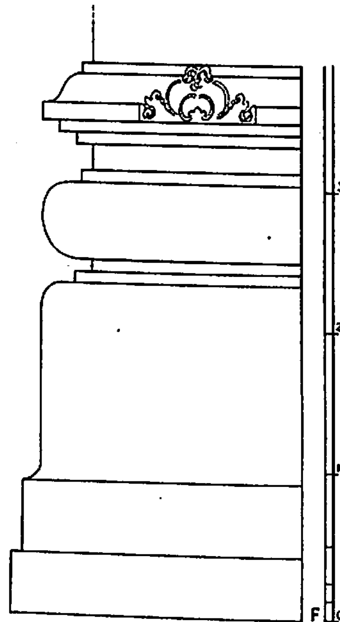


Fig. 63. Ghāṇerāv. Mahāvīra temple, garbhagṛha (inner sanctum), vēdībandha.

The jaṅghā of the wall bears handsome and dignified Dikpāla figures at the karṇas, in framed niches uplifted by a series of bhāraputrakas (Plate 377), this last feature is also encountered at the Trinētrēśvara temple near Thān in Saurāṣṭra. The ninth and the tenth Dikpālas—Brahmā and Ananta—never depicted on Mahā-Gurjara temples of the Ānarta school, are found here stationed above the kumbikā-base on wall-pilasters of the east wall of the gūḍhamaṇḍapa and thus inside the mukhamaṇḍapa (Plate 381); they stand in the immediate vicinity of the karṇas of the gūḍhamaṇḍapa. In the salilāntaras stand vyālas on gajamuṇḍa-brackets. Above each vyāla is seen a single celestial gandharva, vidyādhara, or an apsaras figure (Plate 377).

At the bhadrāvalōkanas, in lieu of jaṅghā, is seen a different set of mouldings, commencing with *rājasēnaka* (bearing figures in panels) followed by vēdikā showing foliate scrolls and female attendant figures at the extremities, topped by a complex course of āsanapaṭṭaka; next comes the kakṣāsana, beautifully carved with figural motifs and vegetal creepers (Fig. 62; Plate 376). Above this comes the jāla-grille thrown across simple dwarf pillars. Daṇḍacchādya-awning protects the bhadrāvalōkanas. The superstructure of the mūlaprāsāda as also of the gūḍhamaṇḍapa is of very recent making. The varaṇḍikā courses below the modern superstructure, though simple, look ancient.

The mukhamaṇḍapa or trika (Fig. 64) shares the base up to the top of the pīṭha but above it is placed a deep rūpadhārā as high as the kumbha of the vēdībandha of the gūḍhamaṇḍapa (Plates 378, 379). The level of the floor of the mukhamaṇḍapa is marked at the top of the rūpadhārā and thus is lower than that of the gūḍhamaṇḍapa. The rūpadhārā shows figures of Vidyādevīs such as Vairōṭyā, then Yakṣī Ambikā, and gandharvas playing the vīṇā (lute) and vaṁśī (flute), and a large kumbha-puruṣa (whose firm identification is yet to be done) on the north (the corresponding mutilated figure at the south side is replaced by a modern copy; Plate 379.) The kumbha in this complex is lifted from the lower end by four human figures (Plate 378). The six free-standing and four engaged pillars (barring those of recent extensions) of the mukhamaṇḍapa are original and of the decorated Bhadraka class such as seen at the Trinētrēśvara temple near Thān and at the Śiva temple at Koṭāi in Kaccha. (The retooling of its carving has made it shallow and removed its warmth and crispness.) The staircase of the mukhacatuṣkī of the mukhamaṇḍapa is guarded by two seated, almost identical, Indras in the prominently projected flanking niches (Plate 380). The shorter east and west profiles of these niches bear gandharvas and divine mithunas. The rūpadhārā of the pīṭha on either side of the steps bears panels harbouring Vidyādēvīs, etc., one of whom being Vajrāṅkuśā.

The ceilings of the mukhamaṇḍapa are significant for the varieties they precousciously conceive. That of the mukhacatuṣkī is a lenticular Nābhicchanda type (Plate 384). It is of the kind known at a similar location in such earlier temples as the Brahmāṇasvāmī temple at Varmān, Kāmēśvara temple at Auwā—both of the ninth century and in Rajasthan—and the Mālādevī temple at Gyāraspur, also a ninth century building but located in Madhya Pradesh. (The type is absent in Gujarat.) The ceiling immediately above the door of the gūḍhamaṇḍapa is of the Samatala class showing figural work in framed boxes and a large central medallion with divinity figures (Plate 382). (Less elaborate variants of this type are known from the Śiva temple at Koṭāi in Kaccha and a few other places.) The one on the right as well as the left bay is of the Nābhicchanda class with kōlaja-kṣipta lūmās in linkages (Plate 383) and is a precursor of those known from the Sūrya temple at Moḍherā (A.D. 1027), Khimēlmātā temple at Dhiṇōj (*c.* early 11th century A.D.) and a few other contemporaneous sites in northern Gujarat.

On either side of the doorway of the gūḍhamaṇḍapa, inside the mukhamaṇḍapa, is an early type of khattaka embellished with such motifs as the bhāraputrakas, the linked series of gagārakas, and a vandanamālikā (saw-edge) design at the lower edge of its pedestal; also a double, deeply stencilled udgama above (Plate 381). Their presence improves the appearance of the east wall, and is a decided advancement over the bare east wall of the Osiāñ Mahāvīra temple. (The idea seems an adaptation of a precedent at the Varmān's Sūrya temple, of *c.* the third quarter of the ninth century, where a pair of magnificent khattakas flank the garbhagṛha-doorway.) The engaged columns on either side of the door project figures of Gaṅgā and Yamunā above the base.

The doorframe of the gūḍhamaṇḍapa has patraśākhā carved with undulating creeper, followed by a rūpaśākhā mixed with vyālas; this in turn is flanked by a rūpastambha, the bāhyaśākhā with enriched lotus leaves (Plate 385) and the ratnaśākhā with bakulikā done at the profile and carried about the lintels and the nāga figure at the bottom. The rūpastambha bears the figures of a goddess carrying a trident and peacock as her vehicle, next Vajraśṛṅkhalā, Vajrāṅkuśā, a divinity showing abhaya, pāśa, aṅkuśa, and mudgara, and tortoise as mount and the tricephalous snake above the head, and lastly Yakṣī Nirvāṇī or Mahālakṣmī (since the lotuses in her hand show elephants above); on the right are Mahālakṣmī, Mānasī, Acchuptā, Vairōṭyā, Vajrāṅkuśā, and Yakṣī Ambikā. (The nine planetary divinities on the architrave have been more thoroughly retooled.) In point of fact, by the retooling, carving on all pillars and pilasters and ceilings as well as the doorframe has resulted in the loss of crispness, depth, and warmth.

The interior of the gūḍhamaṇḍapa is somewhat sombre but radiates tranquility and has pleasing proportions. Its walls bear niches crowned with simple but vigorous udgama-pediments (Plate 386). In the nave, above the central octagon formed by plain Miśraka pillars (Plate 386), is a Sabhāmārga karōṭaka about 13 ft. in diameter (Plate 387), a precursor close in form, arrangement of courses, and the decorative detail of those later examples met with in the regular Maru-Gurjara style. The ceiling starts with a karṇadardarikā decorated with indented leaves, followed by grāsapaṭṭikā, rūpakaṇṭha, a course with gajatālus ending in gagāraka or nāga, two more courses of gajatālus followed by a kōla course, a dardarikā, once more a kōla course, and lastly a kōla with padmakēsara in the centre. In the rūpakaṇṭha are seen nāyikās standing on elephant backs in lieu of the vidyādhara-bracket, a feature known from several schools of architecture in Rajasthan but unknown in contemporaneous Gujarat. (The gajamuṇḍa, in fact, is continuously used, even up to the 15th century, in Rajasthan.)

The garbhagṛha or inner sanctum is dvi-aṅga on plan (Fig. 64) and 11 ft. 6 in. wide; it starts with a plain vēdībandha (Fig. 63) and has three niches at the central offsets, now vacant. The doorframe here is similar to the one at the gūḍhamaṇḍapa entry. The Vidyādēvīs and Yakṣīs on the rūpastambhas are: Rohiṇī, an unidentified divinity (with trident, lotus, citron fruit, and peacock as her vehicle), Nirvāṇī, Vajrāṅkuśā, Cakrēśvarī, Mahāmānasī, Mānasī, a goddess with boar vehicle and carrying shield, sword etc., as her attributes, then Vairōṭyā, and Nirvāṇī. Each of the female divinities on this doorframe as well as that of the gūḍhamaṇḍapa, rides directly over its respective vehicle, an early convention retained. At the doorsill extremities are again Vidyādēvīs in panels. But the presence of the projecting grāsamukhas testifies to the influence of Mahā-Maru style even when the central mandāraka is flat with a floral motif as in most Mahā-Gurjara examples. The lintel shows seated Jinas in panels and standing Jinas in countersunk recesses. Above the lintel is a makara-tōraṇa with a tableau showing vidyādharas and Śaṅkhapāla (Plate

388) below the loops, a compositional idea met with in very early examples, as at the Jōgēśvarī Cave, Bombay (*c.* A.D. 525) and the Sūrya temple at Cittauḍgaḍh (*c.* late seventh or early eighth century A.D.).

The dēvakulikās at the northeastern wing were the first to be built, indeed soon after the main temple. These have, above the pīṭha and the vēdībandha, a jaṅghā decorated with dignified Cakrēśvarī, Sarasvatī etc., at the bhadras, Mahāvidyās at the pratirathas, Dikpālas at the karṇas, and vyālas in the recesses (Plate 389). The bhadra-niche in each case is lifted by a larger bhāraputraka. The grāsapaṭṭī above the fluted bharaṇa contains elegant and shapely grāsa-heads. The treatment of the pratirathas exhibit novel features, the niches here are supported by an octagonal pedestal (nowhere else to be noticed) and the rotundity introduced for the portion above the niches (Plate 389) will be later encountered in many Maru-Gurjara temples.

As for the date of the main temple, Bhandarkar thought that the wall mouldings were as old as 11th century. In point of fact the original parts of the temple are still older, of the mid-tenth century as the comparison with the Ambikā temple at Jagat in Mēdapāṭa itself (to be shortly discussed) and with Koṭāi and Kerākōṭ temples in Kaccha would endorse. The dēvakulikās at the north (left wing) are also of the tenth century, and their construction may have been taken in hand soon after the main temple was completed.

The informed sources report that the Jina image in the sanctum once had a pedestal bearing a date equivalent to A.D. 954 which, if true, supports the above-noted conclusion. (R.C. Agrawala, as he informed the author over 30 years ago, had noticed label inscriptions below the Nāyikās of the main ceiling of the gūḍhamaṇḍapa, in tenth century characters.)

The Mahāvīra temple, as we look back and take estimate, is one of the notable and nobler buildings of the Mēdapāṭa school of the Mahā-Gurjara style of architecture. Its plan further confirms the Jaina way of planning a temple as first met with at Osiāñ, with refinement added to in appearance and with a more cohesive articulation. That it is rich in the representation of Jaina iconography, which includes the oldest known example of the Brahmaśāntī Yakṣa, is as significant as it is interesting. The inclusion here, as at Mandesar and contemporaneous sites, of the kumuda moulding in the pīṭha was to pave the way for the evolution of the karṇaka moulding. Its ceilings show precociously progressive development in the direction of the 11th century types of the Maru-Gurjara style. In terms of decorative style, it leans equally toward Ānarta and the Candrāvatī idiom of the Arbūda as well as the Mēdapāṭa school. Its depiction of ten, instead of eight, Dikpālas and the presence of grāsa heads in the doorsill of the doorway hints at its acquaintance with the Mahā-Maru conventions of upper Rajasthan.

Jagat, Ambikā temple (Figs. 65-73; Plates 390-415)

The Ambikā or Ambāmātā temple at Jagat (Plate 390) is the only complete example of a temple structure surviving of the Mēdapāṭa school. The temple ensemble consists of a prāsāda with its gūḍhamaṇḍapa, a detached āsthāna-maṇḍapa placed axially some distance to the east of the mukhacatuṣkī of the gūḍhamaṇḍapa, and a small snāpana-gṛha chamber for collecting the lustral water placed a little distance to the north of the mūlaprāsāda (Figs. 72, 73; Plate 391). The whole complex is within a prākāra (Fig. 73) of which the original ancient parts, particularly at the south, have survived. The whole ensemble today lies a few feet below the level of the village. The entryway may have been at the east; a second entrance still exists at the south side with its stairway leading down to the paved compound.

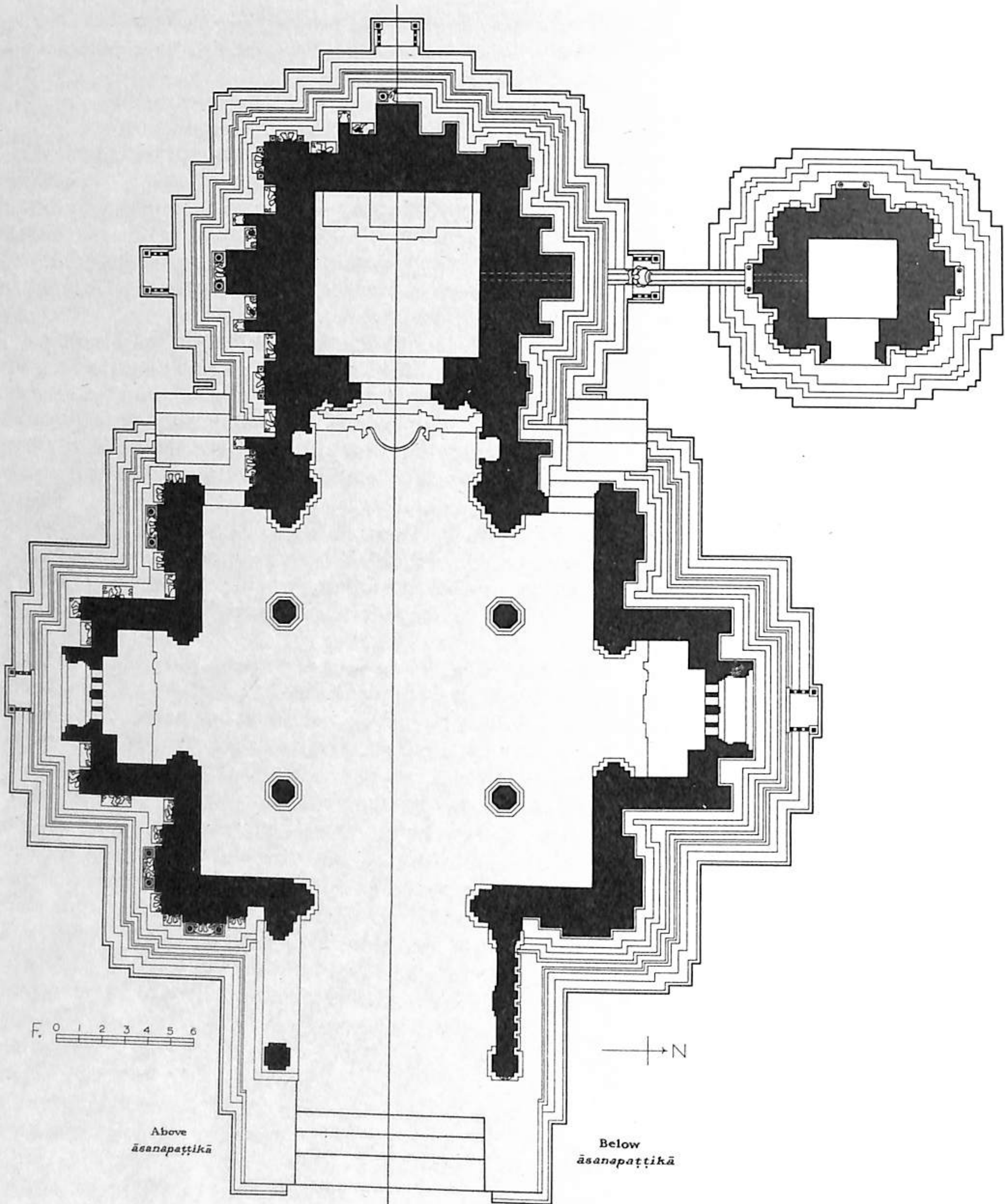


Fig. 72. Jagat. Ambikā temple and snāpana-gṛha, plan.

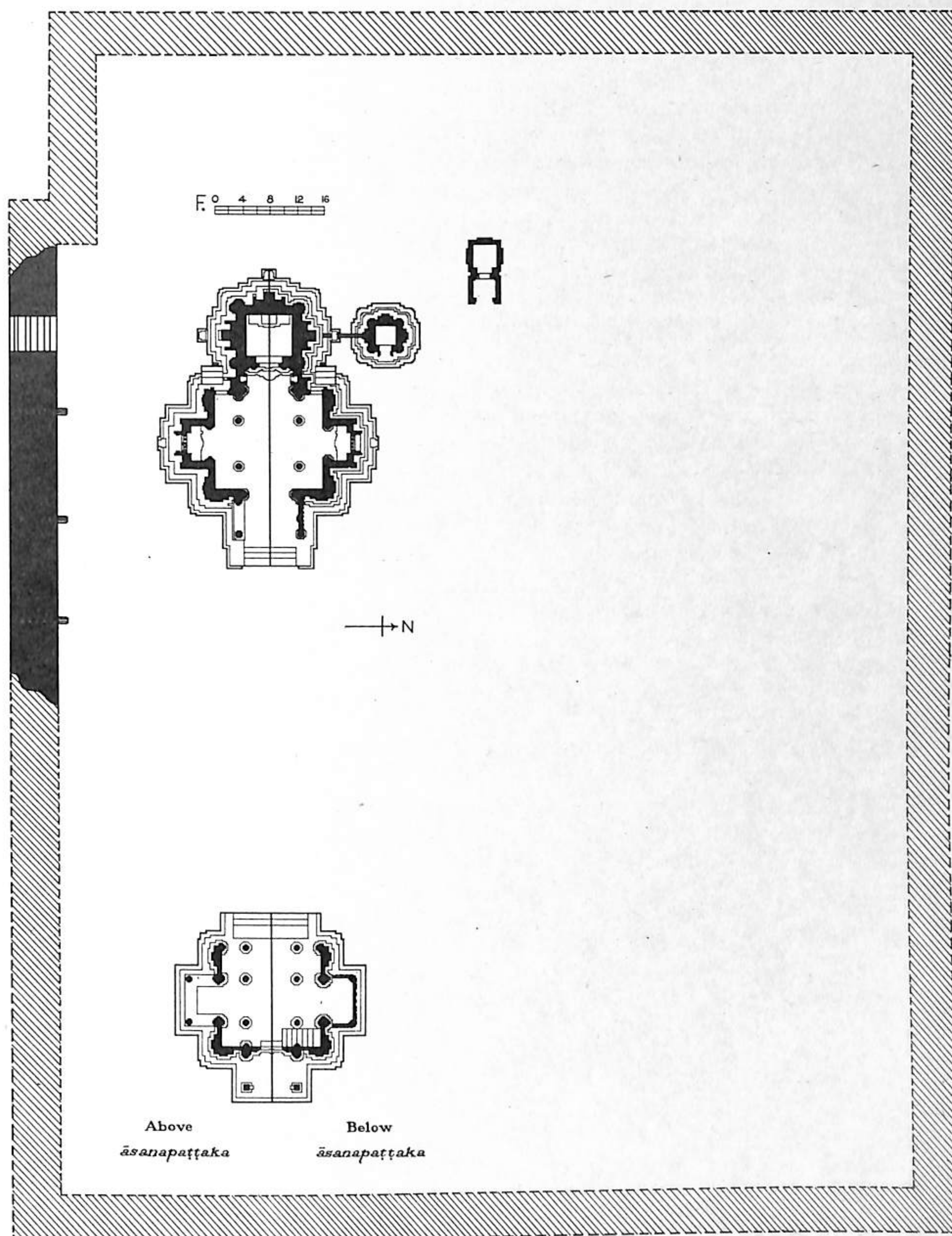


Fig. 73. Jagat. Ambikā temple complex, site plan.

The prāsāda (Plates 390, 391) has no jagatī and stands directly on the uttānapaṭṭa-pavement. It is not large, being only 19 ft. 3 in. in width. But it is sumptuously decorated, the richness being neither excessive nor out of place, though the details, their patterns of distribution, and the nature of the elevational background on which it is spread fail to create an ideally composed mass as is seen for example at the Koṭāi and the Trinētreśvara temples of the Ānarta school. The prāsāda is tri-aṅga on plan, the pratiratha being unduly thin. Deep recesses separate the aṅgas.

The temple has a pīṭha (Fig. 65; Plate 391) with a somewhat thinner and flattened kumuda above the jāḍyakumbha with an indefinite, rather blunt, central edge, behaving as though it were on the way to becoming a primordial karṇaka. The grāsapaṭṭī which follows, however, is as tall as in the Ānarta temples of comparable date. The form of the grāsamukha is likewise typically tenth century, though the corre-

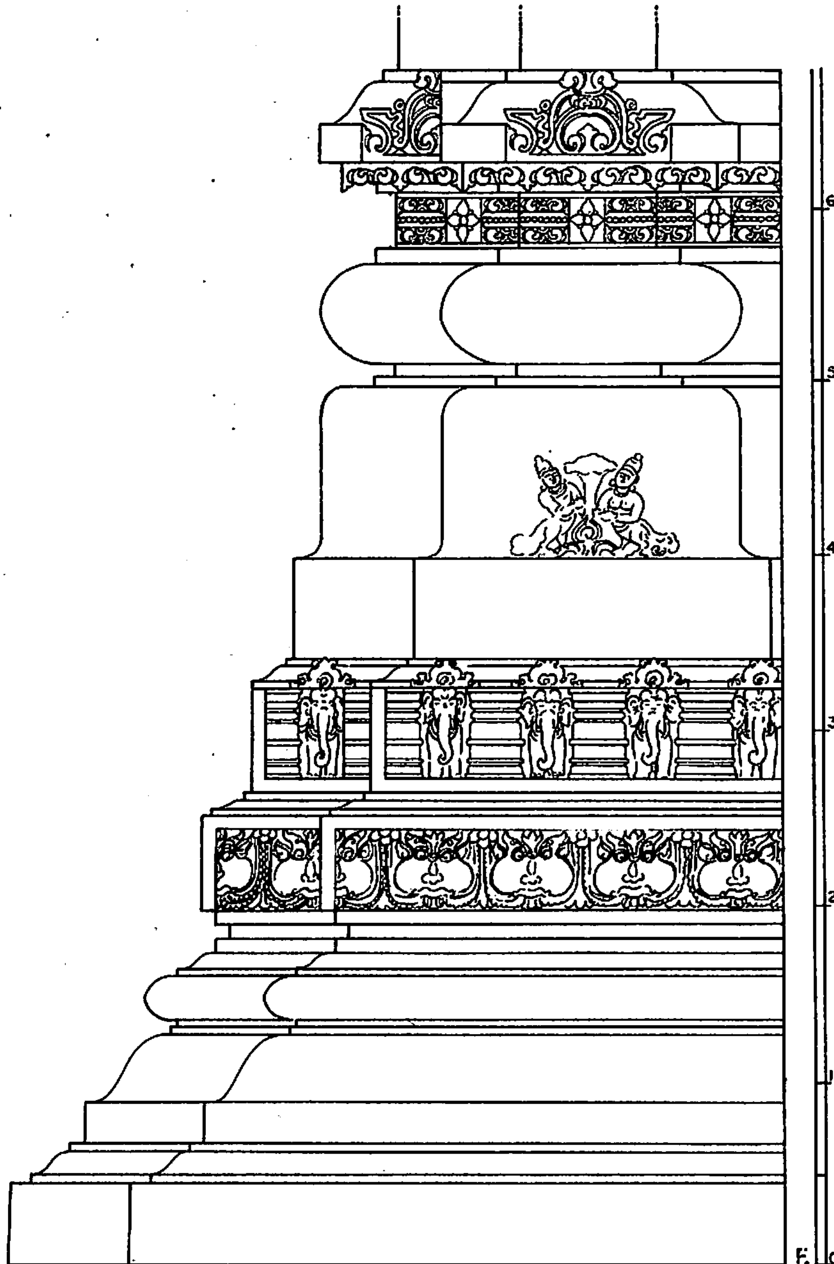


Fig. 65. Jagat. Ambikā temple; prāsāda, pīṭha and vēdībandha.

sponding Dedādarā instance in Saurāṣṭra and that at Koṭāi in Kaccha are better. The surprising new element here is a gajapīṭha, the form and detail of which, however, are not convincing; the elephants are of puny proportions and they timidly emerge from the space between the rather massive symbolic pylons. (The gajapīṭha, so ubiquitous in the future Maru-Gurjara temples, did not derive from this Jagat type; rather it came from the Sikar and the Kirāḍu precedents in western Rajasthan.) A prominently projected khattaka is featured at the pīṭha-face of each bhadra; these khattakās contain three different forms of the Mātṛkās: Vaiṣṇavī (S) (unusually with a prēta mount according to R.C. Agrawala), three-headed Brahmāṇī but with lion mount (W), and Māhēśī (N). (Perhaps these goddesses had had quite different identities from what is stated here.)

The kumbhas of the vēdībandha have at their broad face a pair of kinnara-yugalas flanking the central lotus-stalk (Fig. 65; Plate 392), a variant of the "haṁsas and lotus-stalk" motif noticeable at the Śiva temple at Koṭāi in Kaccha. The antarapaṭṭa has the diamond-and-double volute decoration. The kapōtapālī has the usual row of gagārakas below and ṭhakāra on the inverted cyma-face, somewhat more prominently larger than usual, and, unlike the Ānarta instance, deeply grooved. (This technique earlier had been employed in the temples of the Gurjaradēśa style from Varmān onwards; the form of the ṭhakāra there, however, is roundish and not broad horse-shoe like at the upper end as at Jagat and its congenors. The variety at Jagat is akin more to the Mahā-Maru examples.)

The jaṅghā is the most notable part of the Jagat temple's elevation, particularly for the variety and vividness of action and expression of its figural sculptures (Plate 392). The Dikpālas, as usual, take position at the karṇas; but in this instance they are placed within rather pretentious khattakas, enframed as at Ghāṇerāv and surmounted by a heavy kakṣakūṭaka in lieu of udgama. Among them Vāyu and Vaiśravaṇa are notable for their gracefully swaying body and round, handsome, serenely contemplative look (Plates 393, 394).

The pratirathas, lean and tall, show apsarasas, now seeming amazonic since armed with weapons, now looking placid, holding as they do floral garlands, vīṇā, kalaśa-jar, cāmara or flywhisk and the like, and all majestically standing on elephant backs (Plate 394). (This motif somewhat reminds of a similar feature at the Trinētrēśvara temple near Thān, with a difference that such apsarasas occurred there in the salīlāntaras and were stereotyped.) The bhadras have khattakas of the same type as do the Dikpālas, a little narrower to be precise; they contain forms of Durgā-Mahiṣamardinī at the south and north and Kātyāyanī at the west. (This last figure is remarkable for the dynamic stance, subtly imbued with power combined with grace; Plate 392). Below each bhadra-khattaka occurs a limited but well-defined rūpapaṭṭikā.

The salilāntaras between the karṇas and the pratirathas shelter some of the liveliest surasundarīs, among them the Karpuramañjarī (Plate 398), Līlāvatī in the posture exhibiting indolence (Plate 392), and Kaṇṭaka-śodhinī plucking a thorn from her foot (Plate 393) are more notable; while salilāntaras flanking the bhadras show vyālas in spirited motions. The upper registers of all the salilāntara-recesses shelter pairs of figures, most of them tranquilly stabilized on pedestals, all endowed with placid emotions, but none showing motions such as hovering, gliding, floating etc. Besides the gandharva-couples playing vīṇā-lute, vaṁśī-flute, mṛdaṅga-drum, muraja-drum etc., the figures include guru-śiṣya, and husband-and-wife engaged in quiet, affectionate, homely discourse or shown as engrossed in love-making. (The pratirathas, too, show such minor figures immediately above the surasundarīs and generally borne on lotuses.)

While bhadras lack capital members (because of the presence of the udgama of the crowning kakṣakūṭaka at that level), the pratirathas as well as the karṇas show square fluted bharaṇa with its usual components. Above the bharaṇa, and strangely continuing also at the bhadras, runs a tall and prominent śīrṣapaṭṭī whose strongly emphasized horizontality disrupts the upward surge toward, and linkage of the wall mass with, the śikhara. The Ānarta architects, as evidenced at the Koṭāi and Kerākōṭ temples in Kaccha and at the Trinētrēśvara temple near Thān in Saurāṣṭra, evinced much better understanding of the aesthetic ideals and goals together with the logic of the proportional system of, and the cohesive integrating forces inherent in, the Mahā-Gurjara style.

The śikhara of 15 aṇḍakas (Plate 395), which rises over the doubly laminated varaṇḍikā of the maṇḍōvara-wall, is prone to even stronger criticism, in point of fact on several counts. Since the plan of the prāsāda is orthogonal and the pratiratha is lean, a Latina rather than the Anēkāṇḍaka-Nāgara śikhara would have been in accord. The application here at the bhadras, once again, of kakṣakūṭakas in lieu of the graceful terminal siṁhakarṇa in series (it seems the designer of this temple had a strong bias for kakṣakūṭakas), the smallish and characterless pratiratha-śikharikās with uncurved and hence unpleasant batter, etc., are some other points that mar the harmony of the total mass. While the jāla of all śṛṅgas and even uraḥśṛṅgas is made up of the customary, elegant, ungrooved Mahā-Gurjara ṭhakāras, that of the mūlaśṛṅga is deeply incised at the borders as in Mahā-Maru instances, and this discordance creates a not very pleasing appearance of the śikhara's facets. The curvature of the śikhara as well as of the karṇaśṛṅga of course is in order.

As for other details, a rūpapaṭṭī is featured below each uraḥśṛṅga, an unneeded elaboration. In the ravines between the śṛṅgas are stationed projecting elephants and above them the tilakas, this feature afterwards becoming common place in Maru-Gurjara śikharas. A dhavja-puruṣa figures atop the west pratiratha of the śikhara (Plate 395).

The kapilī-walls essentially repeat the formal and figural pattern of the prāsāda. The apsarases at the north (which flank the exquisite Dikpāla Kubēra; Plate 394) show further varieties; so do the seated small figures in the upper register, which include malla-wrestlers, liṅga-pūjā scene etc. A few of the apsarasas at the north side of the prāsāda as well as at the kapilī show attractively half-turned and twisted movements (Plates 393, 394): the other notable places where this mode is encountered are at the tenth and 11th century temples at Khajurāho and on the pillars of the Nīlakaṇṭhēśvara temple at Nīlakaṇṭha (Rājorgaḍh).

The gūḍhamaṇḍapa's aṅgas are broader than those of the prāsāda since that structure has longer sides, the width being as much as 34 ft. 3 in. Its pīṭha-khattakas at the bhadras (Plate 391) show siṁhavāhanā (Āmbikā ?) at the north and a sort of Sarvamaṅgalā-Kṣēmaṅkarī (?) at the south side. Except for a few changes, the schema of décor is essentially the same as at the prāsāda walls. The bhadras, however, have avalōkanakas fitted with boxed grilles (Plates 391, 396) below each of which, curiously, occurs a rājasēna with seated damsels etc., in panels, and shown in various postures (Plate 399). The salilāntaras flanking the bhadras shelter vyāla figures. And karṇas enshrine various forms of the great goddess such as Cāmuṇḍā, Caṇḍikā (both on the south), and Nandā (and some other forms of an unidentified four-armed Durgā) at the north wall. They are flanked by elegantly coiffured dēvāṅganās (Plate 397), and apsarases at the pratirathas as well as in the salilāntara-recesses (Plate 398). The pratirathas as well as the karṇa-flanks in the upper register show some of the finest gandharva and vidyādhara couples (Plates 397, 398) endowed with subtle realism that

is reminiscent of the Cōḷa sculptures at the Nāgēśvarasvāmī temple at Kumbhakōṇam in Tamilnadu. At the bhadras, the ubiquitous śīrṣapattī is replaced by a graceful minor khuracchādyakī-hood.

The gūḍhamaṇḍapa is roofed by a Phāṁsanā of five staggered tiers surmounted by a fluted ghaṇṭā. The karṇas are topped by kakṣakūṭakas with miniature Phāṁsanā roofs; while the pratirathas carry above them the Latina-śṛṅgas, an admixure of contrasting forms that do not harmonize. The bhadras are crowned with siṁhakarṇas; at the frontal lower part they have five rathikā-niches serially diminishing in height in relation to the central, which is the tallest. They carry figures of goddesses, Rēvatī in the central rathikā at the south side and perhaps Mahālakṣmī (implied here a form of Durgā) at the north in the corresponding position. The subsidiary rathikās also contain goddesses (which remain to be identified. Some of these may be yōginīs and others plausibly forms of the four armed Durgā according to some text of the local Dēvī cult.)

In one respect the Jagat temple betrays a better sense of skyline (and hence the profile-view) than do the Ānarta temples: The main Phāṁsanā here is not telescoped with, but clearly and pleasingly differentiated from the śukanāsa.

The mukhacatuṣkī (Plates 390, 391) has a pīṭha which in elevational detail differs from the main building from kumuda upwards; for here what come next are the antarapaṭṭa with kuñjarākṣa and the kapōtapālī. The low walling above is formed by rājasēnaka bearing pramatha figures; next, the vēdikā with vertical phalakas showing stencilled creepers alternating with Ghaṭapallava posts, then the āsanapaṭṭa, and finally the kakṣāsana with their customary medallions and other decoration. The dwarf front pillars resting on the āsanapaṭṭa are of the Ghaṭapallava order, derived perhaps from the Varmān prototype (Plate 406). The corresponding wall-pilasters are of the decorated Bhadraka class. Above the daṇḍacchādya-awning—it had elephant acroteria diagonally placed at the terminals (Plate 390)—of the mukhacatuṣkī, comes the Phāṁsanā superstructure with two tiers of Latina śṛṅgas at the corner, the siṁhakarṇas are featured at the east front as well as at the laterals. The fronton, being broad, carries five rathikās in staggered order, each bearing a four armed figure of a goddess. The central rathikā enshrines the figure of Sarvamaṅgalā-Kṣēmaṅkarī; while the central one of the three at the north as well as the corresponding one at the south perhaps bears the figure of what is called in the *Aparājitapṛcchā*, Durgā-Mahālakṣmī.

The stairway profile leading to the mukhacatuṣkī is moulded; its pīṭha replaces jāḍyakumbha and kumuda by a single kumbha moulding, the antarapaṭṭa here shows diamond-and-double volute; this is topped by a kapōtapālī (Fig. 66). (The overall length of the temple inclusive of the stairway is about 47 ft.) As against the usual convention, the gūḍhamaṇḍapa has no entrance-doorframe at the east, the ingress into the gūḍhamaṇḍapa allow the entry-passage to be smooth but rather too wide. As a result, however, the gūḍhamaṇḍapa is somewhat more illuminated than usual, offsetting as it does the darkness weakly dispelled by the screened bhadrāvalōkanas at the north and the south side.

The interior of the gūḍhamaṇḍapa (Plate 400) has four plain but polished Miśraka or polymorphic marble columns with four figure-bearing panels above the round bharaṇa disposed along the cardinal points. These carry bhāraputraka-brackets which in turn support lintels bearing figure-panels along the inner profile (Plate 400). The central ceiling is of the star shaped Padmanābha class with an early instance, in the middle circle, of a group of lumās that were centered around a padmakēśara (Plate 401). (This central and elegant pendentive collapsed over three decades ago.)

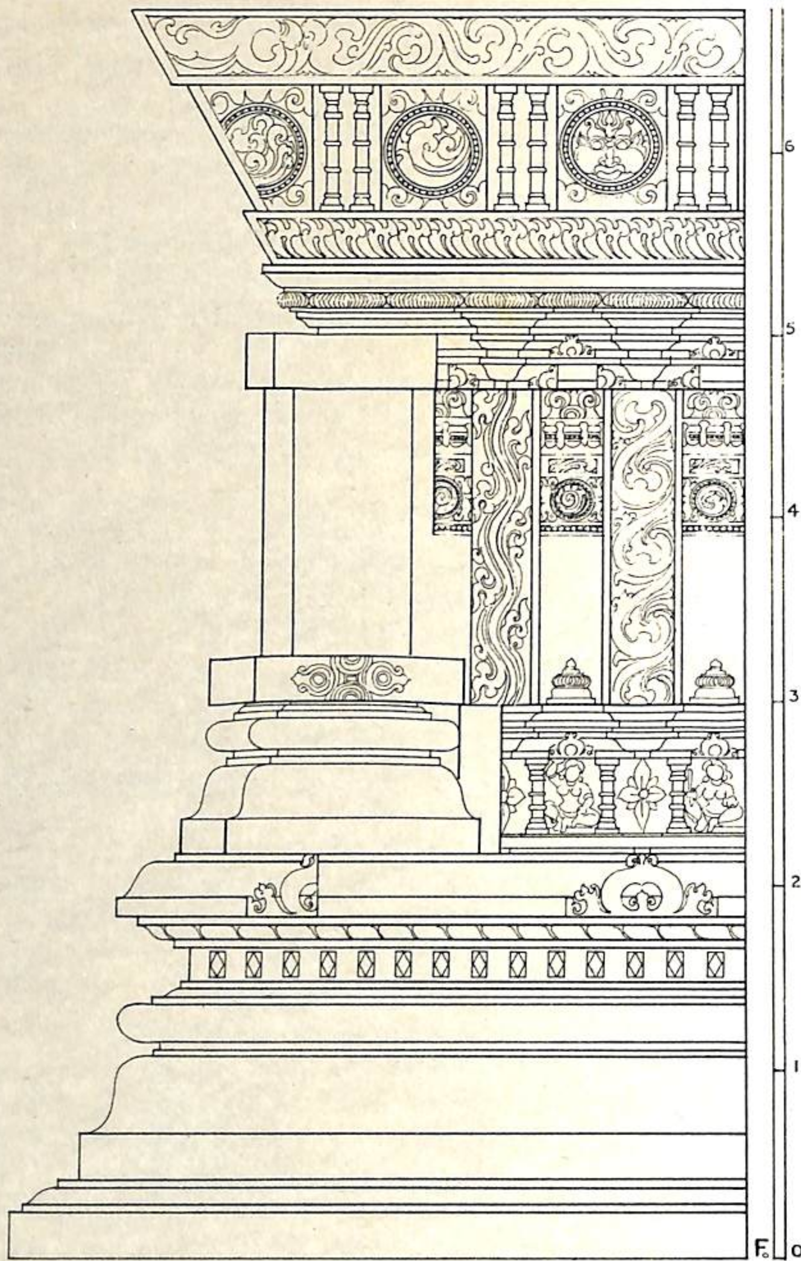


Fig. 66. Jagat. Ambikā temple, gūḍhamaṇḍapa, mukhacatuṣkī, pīṭha and vēdikā group of mouldings.

The pārśvālinda walls end in a paṭṭikā bearing the kaṅkaṇapatra design (as is also met with below the bharaṇas of the pillars). These alindas or aisles are roofed by a double course of gajatālus (Plate 401) as at Koṭāi and Kerākōṭ in Kaccha, and the Lakṣmaṇa temple at Khajurāho (A.D. 954). The wall-pilasters are of the decorated Bhadraka class. Low openings are provided at the west wall of the interior which reminds one of the opened-up raṅgamaṇḍapa at those points in the Mahā-Maru temples of the Pratīhāra and the Cāhamāna periods. Stunted and plain, these openings are at the west wall, one at the northwest corner giving a clear view of the praṇāla that connects with the snāpana-gṛha. Normally, this wall at both ends should have been blind, for, according to the Mēdapāṭa architectural convention, here exactly should be the rectangular niches for containing the inscription-bearing tablets.

The mukhālindas as well as the east and west bhadra-aisles bear narrow Samatala vitānas, one of them showing three full blown lotuses in boxes. The rather dark antarāla is dramatically framed by the inturning wall-pilasters, the northern and southern wall-niches inside carry forms of Ambikā or Durgā.

The pañcaśākhā-doorframe of the garbhagṛha has a lean bāhyaśākhā with firmly and gracefully delineated lotus petals, the rūpastambha (showing mithunas in panels) flanked on either side by mithunaśākhā, and the antaraśākhā carries the typical vallī decoration of the Mēdapāṭa school (Plate 402). The pēdyā shows Gaṅgā and Yamunā, nāginīs, and the dvārapālikās. The lower end of the pēdyā has panelled female divinities flanked by attendants. The doorsill has a central flat mandāraka whose loops carry gandharva figures, and the ends show the usual dhanaputras. The door-lintel has two layers of panelled female divinities—the doubling being an unpleasant feature—the upper stratum is taller and its central figure seemingly is Kṣēmaṅkarī. Gaṇēśa sits as the lalāṭa figure in the centre of the upper run of the antaraśākhā.

Inside the garbhagṛha, the siṁhāsana or lion-throne with two lions and the parikara-frame are ancient (Plate 403). The bust of a goddess lying in the gūḍhamaṇḍapa (Plate 404) seemingly was of the original cult image once set on the aforenoted pedestal within the parikara. From the association of Sarvamaṅgalā-Kṣēmaṅkarī at most significant—tutelary—positions in this temple and the two lions as mounts in the pedestal of the garbhagṛha image, it may be inferred that the temple was dedicated to this particular form of Ambikā or Durgā. (The relevance to this temple of one other loose sculpture of an unidentified goddess of *c.* eighth century A.D., its parikara-fragments also present, Plate 405, however, is unclear.)

The lustral water of the garbhagṛha of the prāsāda was conducted by a "ghaṭa-sundarī" type of praṇāla conjoined to a round second conduit (which has a sensuous feel about it), in turn discharged into a square shrine-like chamber (Plate 407). This snāpana-gṛha or lustral water shrine is in form a much reduced copy of the gūḍha-maṇḍapa with a lesser degree of ornamentation. Its pīṭha omits gajapīṭha (Fig. 67).

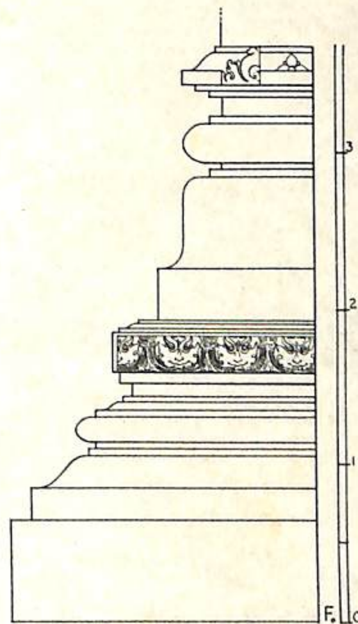


Fig. 67. Jagat. Ambikā temple complex, snāpana-gṛha, pīṭha and vēdībandha.

The vēdībandha is simple. The walls have niches at the karṇas carrying Dikpālas and the forms of Durgā occur at the bhadras. The Phāṁsanā (capped by a fluted ghaṇṭā) has karṇakūṭas of the Phāṁsa-kūṭa variety. A simple opening is at the east. (Such a structure, similarly situated, is also met with at the Trinētrēśvara temple near Thān in Saurāṣṭra, but there it was hermetically sealed (Fig. 109b; Plate 553.)

As for the date of the main temple, an inscription of v.s. 1017/A.D. 961 on a gūḍhamaṇḍapa pillar apparently was engraved soon after the completion of the present temple.

The unique building (Fig. 68; Plates 408-415) standing some 56 ft. away from the mukhacatuṣkī of the gūḍhamaṇḍapa may be identified as an "āsthāna-maṇḍapa" on the analogy of a similar structure before the famous Kailāsanātha temple of Pallava

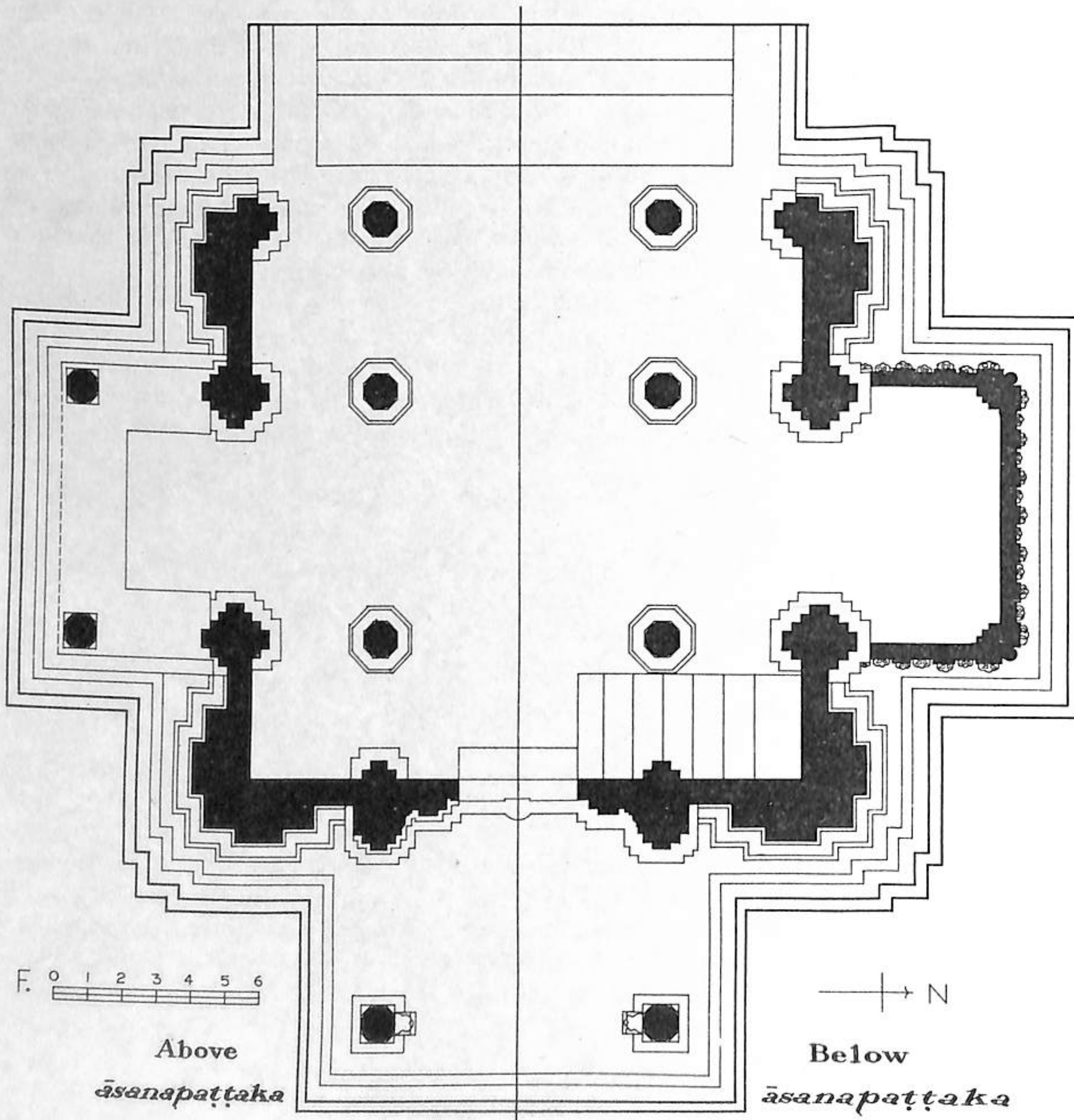


Fig. 68. Jagat. Ambikā temple, āsthāna-maṇḍapa, plan.

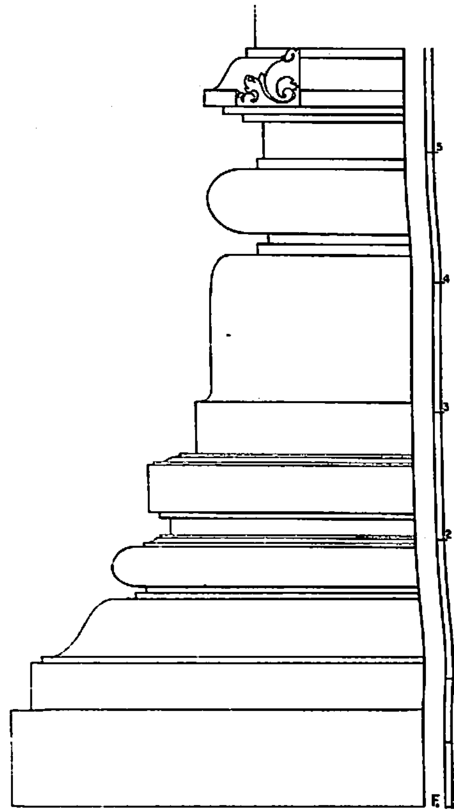


Fig. 69. Jagat. Ambikā temple, āsthāna-maṇḍapa, pīṭha and vēdībandha.

Rājasiṁhavarmā in Kāñcī (c. first quarter of the eighth century A.D.). This graceful rectangular building, 30 ft. 3 in. square, is muṇḍamāla—flat roofed—and is of classic proportions. An eastern mukhacatuṣkī with a highly embellished doorway gives access to the inner rectangular hall with a nave supported by four pillars. Two bhadrāvalōkanas are featured at the north and south sides of the hall (Plate 409) and an open, very handsome, distylar-in-antis façade at the west front (Plate 408), faces the temple.

In the pīṭha of this hall (Fig. 69), the kumuda is replaced by a true, though still somewhat heavy, karṇaka with a central edge which has become sharper. The moulded vēdībandha has no decoration. The jaṅghā has only the medial grāsapaṭṭī. All around, the daṇḍacchādya-awning protects the structure from rain. Above this is kapōtapālī surmounted by kapōta or roll-cornice, a moulding rarely met with in this period in north India.

The two columns of the mukhacatuṣkī (Plates 409, 410), though simply treated, are exceedingly elegant in shape. The elegance is engendered by the exquisite proportions of, and devices introduced into its segmentation. They are based on a shapely round ghaṭa-formed kumbhikā with corner figures as in the instance at the Mahāvīra temple at Ghāṇerāv (Plate 378), the tall polygonal lower shaft is divided by a median karṇaka-ring, and the upper middle part is relieved at three sides (west excluded) by gajamuṇḍa and lotus-brackets that once supported śālabhañjikā or nāyikā figures. The Samatala ceiling of the mukhacatuṣkī (Plate 412) has a central flat star shaped belt (in turn encompassing a large circular medallion), all teeming with figures and vegetal motifs, apparently representing portions of the puranic narratives.

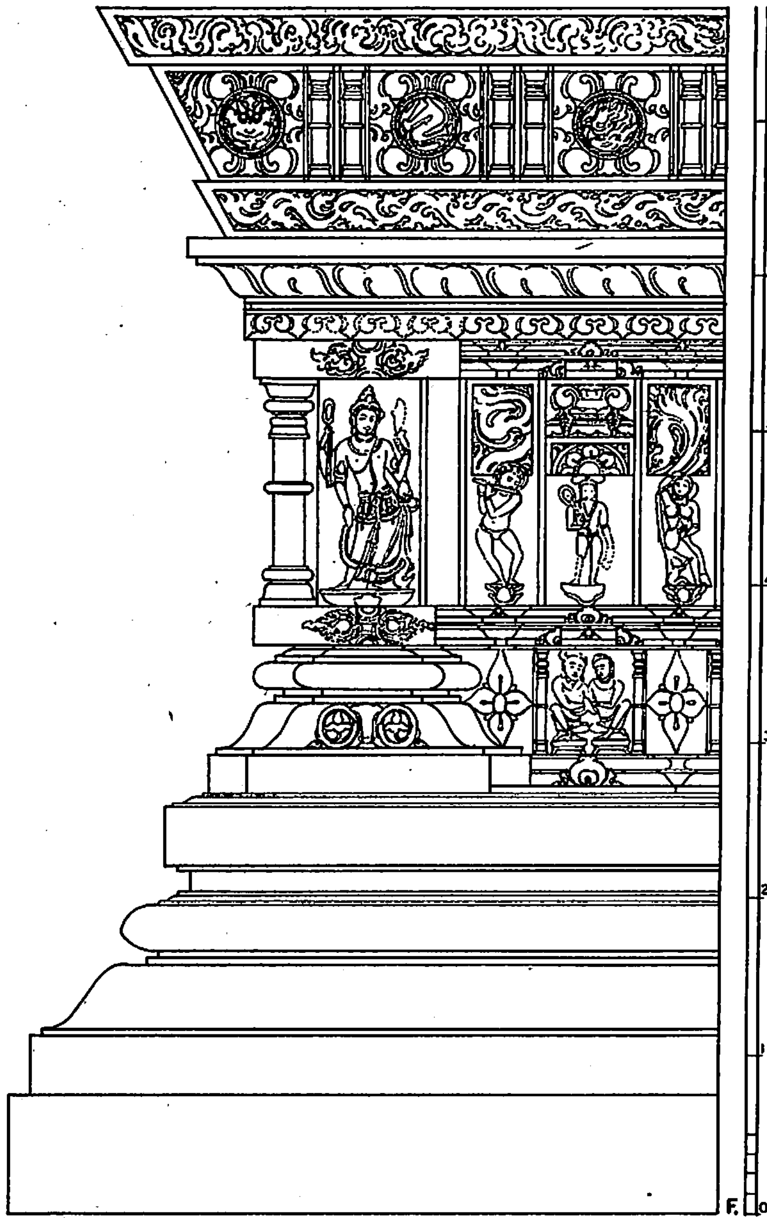


Fig. 70. Jagat. Ambikā temple, āsthāna-maṇḍapa, bhadrāvalōkana, pīṭha and vēdikā group of mouldings.

The pañcaśākhā-doorframe of the hall at the east is flanked by Bhadraka pillars (Plate 411), more profusely ornamented than usual (almost top to bottom), the doorframe itself is no less rich in carving. The bāhyaśākhā here has padmapatras further enriched with detail, more elaborate than Koṭāi or Varmān precedents. The stambhaśākhā illustrates Mātṛkā figures in panels, and is flanked by a rūpaśākhā on either side, the innermost jamb showing the usual vine decoration. The pēdyā possesses Gaṅgā and Yamunā, nāginīs, and dvārapālakas. The uttaraṅga has vīṇādhara Śiva (Vīrabhadra) in the central panel, and in all other (including countersunk) panels sit the nine planets with attendant figures. The uttaraṅga has a look more of Maru-Gurjara rather than Mahā-Gurjara. The udumbara differs even more decisively from the normal Mahā-Gurjara. It possesses a round mandāraka with floral enrichment, flanked

by projecting grāsamukhas. These new conventions are invariably noticeable from early 11th century onwards in the buildings of the Maru-Gurjara style, and the example here clearly is the earliest and ahead of the known time-bracket for this type. The panels at the doorsill-extensions below the pēdyā contain female divinities with attendant ladies in lieu of the dhanaputras, one more departure from the Mahā-Gurjara tradition.

Inside the hall, the central four pillars of the nave are plain Miśraka-polymorphic as in the gūḍhamaṇḍapa. The engaged columns of the doubled Bhadraka class, however, show the rich and typically Mahā-Gurjara carving in the upper section (Plate 414). The dwarf bhadrāvalōkana pillars are modelled upon the nave columns. The nave virtually has lost its Samatala ceiling. (The fragments on the ground showing padmamaṇḍala, figure-bearing medallions etc., in boxes may have belonged here.) At other points, however, the ceilings are intact and show a variety of designs in the Samatala class; some, like that in Plate 413 with lotuses within diagonally laid boxes, recall that at the Dēvī temple at Kaḷēśvarī-nī nāḷ in northeastern Gujarat (Plate 647). A stairway at the northeastern corner leads up above, to the flat roof.

The exterior of the two bhadrāvalōkanas (Fig. 70) has rājasēna with perforated countersunk panels carrying diamonds; the panels bear figures engaged in erotic actions and the vēdikā is further enriched with mithuna and other figures (Plate 409) stationed at the lower end. (The vēdikā bearing figural decoration here is one of the earliest known of that class.) There is no true āsanapaṭṭa; but the partially preserved kakṣāsana, with good carving, is extant (Plate 415).

If this hall was built contemporaneously with the main temple—several common formal and decorative features including the form of the gagārakas (occurring below the bharaṇa of the pillars and underneath the lower edge of the roof-kapōta) would so indicate—there are also some puzzlingly precocious features present here; to name the more outstanding, the unhesitant karṇaka instead of kumuda in the pīṭha, the relatively late looking form of the grāsa-heads in the grāsapaṭṭī, the uttaraṅga-lintel and the udumbara-doorsill of the Maru-Gurjara type (which is about four decades early if the date A.D. 961 is applicable also to this hall), and finally the somewhat inferior quality—rather dry style—of the sculpture even when the general look of the jewellery of the figures is similar to that at the main temple. The quality of the other decorative carving and devices, however, is fairly high, although, here too, it is anticipatory of the century's end rather than its best earlier part. We must either conclude that this hall was built a couple of decades after the main building; or else must assume that here were craftsmen of a separate guild fostering a tradition which precociously entertained notions of, and were prophetically playing with decorative features and forms that were to be the rule for the Maru-Gurjara architecture which absolutely (and unchallengingly) dominated western India from the first quarter of the 11th century A.D.

Inside the precincts of the temple, on the foreground, are the foundation-remains of several structures, the nature of which possibly may be known only after a clearance of the accumulated débris. To the northwest of the main shrine stands a small shrine with ruined walls and without the porch and superstructure. (Its rather plain vēdībandha is illustrated in Fig. 71.) Its doorframe is planned as triśākhā but rendered as dviśākhā with the narrow lotus petal as outer and vallī as inner śākhā. Gaṇēśa figures as the tutelary figure.

The Jagat temple may earlier have been in charge of a tantric cult. Bloody sacrifices are still done (but outside the precincts) by the votaries, vaguely tantric, it is heard.

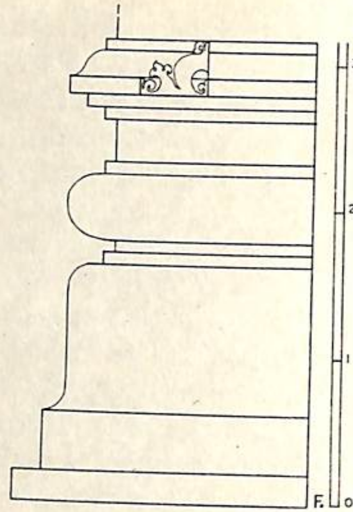


Fig. 71. Jagat. Ambikā temple complex, northwestern shrine, vēdībandha.

Ēkaliṅgjī, Lakulīśa temple (Figs. 74, 75; Plates 416-419)

The oldest temple in the Ēkaliṅgjī ensemble is sacred to Śiva as his Lakulīśa incarnation, whose life-size image stands together with the Mahēśamūrti bust at the back wall of the sanctum. The temple, built probably of quartzite or coarse marble, stands to the south of the main Ēkaliṅgjī temple, on a rocky-eminence of a low escarpment. The building faces west and was founded by the Śaivaite abbots Supūjitarāśi and Viniścitarāśi in s. 1027/A.D. 971 as per the foundation inscription.

The temple consists of a prāsāda, a gūḍhamaṇḍapa, and a mukhacatuṣkī (Fig. 75). The pīṭha is absent, the walls starting straight with the unadorned vēdībandha (Fig. 74). The jaṅghā of the prāsāda, likewise, has no figural decoration (Plate 416). A medial grāsapaṭṭī breaks the monotony but is present only on the gūḍhamaṇḍapa walls. The prāsāda does not have niches even at the bhadras: The walls terminate with an unfluted bharaṇa with the śīrṣapaṭṭī above the karṇa as also the pratiratha but not at the bhadra where, instead, there is a band showing kaṅkaṇapatra (Plate 416). The inornateness of the prāsāda walls is amply compensated by the extreme clarity and smooth finish, virtually Hellenic, of its masonry. The bhadras of the gūḍhamaṇḍapa have large embellished khattakas, now empty; their pilaster-like vertical chases support an elaborate udgama (Plate 419). The west wall of the gūḍhamaṇḍapa has a niche flanking the mukhacatuṣkī on either side, the left containing the aforenoted inscription; the matching niche at the right side contains a fine image of Brāhmī with female attendants (Plate 418). (Apparently, the horizontally laid rectangular form of the Brāhmī-niche—an unusual feature for a jaṅghā niche—was eventualized by the necessity of maintaining symmetry correspondingly with the form of the inscription-bearing niche.)

The mukhacatuṣkī's low walling is made up of undecorated rājasēna; but the vēdikā as well as the kakṣāsana bear the usual ornamentation. The plain āsanapaṭṭa, however, is meagre in form and negligible in height; the dwarf pillars resting on it are plain Miśraka, somewhat taller than normal, but of little interest.

The dviśākhā doorframe of the gūḍhamaṇḍapa (Plate 417) shows vallī- and patraśākhās with elaborately carved creeper and lotus petals, the flank of the bāhyaśākhā is

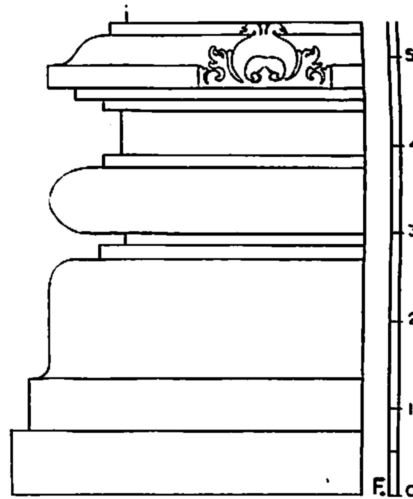


Fig. 74. Ēkaliṅgjī. Ēkaliṅgjī temple complex, Lakulīśa temple, prāsāda, vēdībandha.

graced by a vertically shot thin bakulikā strip. At the bottom are kumbhadhārinīs—pitcher-holding ladies—and the dancing Śaiva dvārapālakas. The udumbara has the typical Mahā-Gurjara central vegetal loop in relief and at the ends, atypically, Yakṣarāja Kubēra with consort in a manner reminiscent of the Deccani cave sculptures and paintings of the Maurya-Kalacuri period. The space between shows plain full-blown lotus flowers. The lintel has the figures of Vināyaka, Brahmā, Śiva (centre), Viṣṇu, and Skanda in the rathikā-panels flanked by attendant figures, a typical Mahā-Gurjara conventional arrangement noticeable also at several temples of the Ānarta school. At the lalāṭa position, in lieu of Gaṇēśa, is shown Lakulīśa, in conformity with the dedication of the temple to Lakulīśvara. The doorframe is flanked by beautifully and richly carved Bhadraka pillars; their decorative stencil-like carving as well as the cast of the Brāhmī-niche figures reveal the characteristic Mahā-Gurjara form and detail.

The octagonal nave of the interior of the gūḍhamaṇḍapa is defined by eight unadorned Miśraka columns. Figure-bearing rathikās hide the joinings at the angles where lintels meet. The lintels at their profiles bear carved bands showing a series of gagārakas and lotus petals, both above the tantraka. The central ceiling with a plain, rather large, dardarikā course is uninteresting even when it might be original.

The antarāla has a pair of Miśraka columns "in antis". The garbhagṛha-doorframe is practically a duplicate (except for the presence of dhanaputrakas on the doorsill face) of the gūḍhamaṇḍapa-doorframe in the matter of śākhā-conventions and their dispositions, the decorative details and their rendering though somewhat differ, suggesting different hands at carving. The overall style in all respects is, of course, Mahā-Gurjara. The śikhara of the prāsāda is as uninteresting as is clearly later in origin; the karōṭaka of the gūḍhamaṇḍapa has no exterior covering, which in the original design must have been conceived as Phaṁsanā. While there was no dearth of good sculptors in Mevāḍ in this age, it is clear that the Śaivaite pontiffs wanted to build the edifice with an eye on economy. Hence the usefulness of the edifice in art historical determinations is somewhat diminished even when it is a firmly dated building.

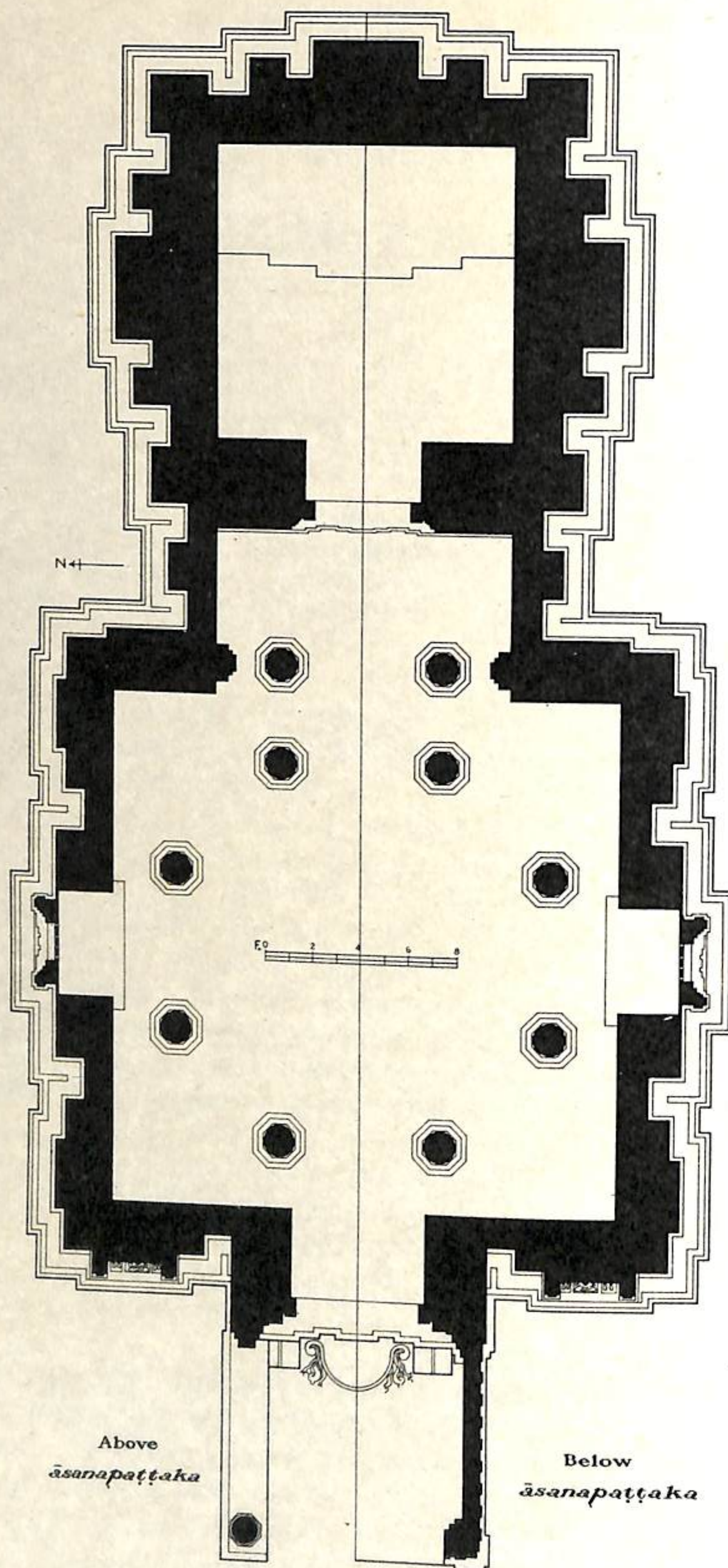


Fig. 75. Ēkaliṅgjī. Ēkaliṅgjī temple complex, Lakulīśa temple, plan.

Ēkaliṅgjī, Takṣakēśvara (Viṣṇu) temple (Figs. 76, 77; Plates 420-425)

Outside the Ēkaliṅgjī ensemble and to its northwest, in a gorge, stands this west-facing temple obliquely at the northern edge of an ancient Kuṇḍa (Plate 420). The jagatī-face of this temple exposed at the kuṇḍa side (Plate 420) shows a blank niche originally intended to contain the temple's foundation inscription, the other niche, placed at some distance, harbours Anantaśāyī Viṣṇu, a feature which conceptually harmonizes with the kuṇḍa. The temple today goes by the appellation "Takṣakēśvara"; however, the locations of the diagnostic imagery at the bhadra-niches indicate its original Vaiṣṇavite dedication.

The temple's tri-aṅga prāsāda is intact (Fig. 77); its śikhara (except its lowermost course showing a lamina of jāla) as well as the mukhacatuṣkī are of the age of later refurbishment. The inornate pīṭha (Fig. 76) includes kumuda. The moulded vēdībandha of the maṇḍōvara has kumbha-faces at bhadras and karṇas showing decorative enrichment of looped lotus buds etc. (Plate 421), a characteristic tenth century Mahā-Gurjara convention. The jaṅghā has figural decoration except at the pratirathas which are too thin to carry any. The bhadra-niches contain dignified seated images of Brahmā (N), Viṣṇu (W), and Śiva (S). The karṇas, as usual, show the Dikpālas; while the surasundarīs and cāmaradhārinīs appear in the salilāntara-recesses between bhadra and the pratirathas (Plates 421, 422). The vyālas are featured in the recesses between karṇas and pratirathas (Plates 421, 422). At the foreward face of the northern kapilī is shown Lakṣmī-Nārāyaṇa, while in the adjoining depression the Dikpāla Varuṇa. Hara-Gaurī and Nirṛtti appear at the corresponding locations on the south side.

In the Tripuruṣa-triad represented on the walls of this building, Viṣṇu appears at the end wall and that hints to his being intended to figure as the principal deity: hence the temple originally had been dedicated to him.

The jaṅghā end has the bistriated bharaṇa only at the karṇas and at the pratirathas. The kapilī-walls, the salilāntaras, and the bhadras show a kaṅkaṇapatra belt instead.

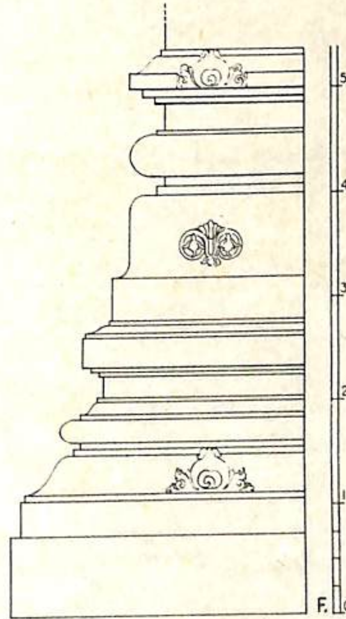


Fig. 76. Ēkaliṅgjī. Gorge, Takṣakēśvara (Viṣṇu) temple, prāsāda, pīṭha and vēdībandha.

The maṇḍōvara is terminated above by the typical Mahā-Gurjara bistriated varaṇḍikā.

The garbhagṛha-door is framed by a dviśākhā-dvārabandha or doorway surround with two jambs (Plate 425), the inner śākhā being the meandering vallī, fairly elegant, the outer bearing clearly rendered padmapatras as at the Mandesar temple. At the bottom are a small kumbhadhārinī, a nāga, and a dvārapālaka figure on each of the two pēdyā sections.

The date of the temple may be determined without difficulty on the basis of the clues provided by the architectural style and sculptural representations (together with

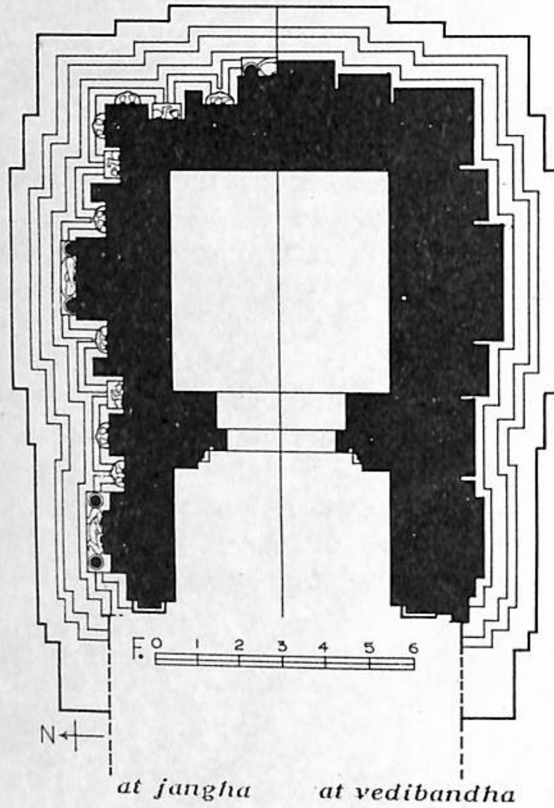


Fig. 77. Ēkaliṅgjī. Gorge, Takṣakēśvara (Viṣṇu) temple, plan.

their idiom) on the walls. The presence of kumuda in lieu of karṇaka in the pīṭha, the vyāla figures in lieu of muni and tāpasa-ascetics in the salilāntara-recesses, the absence of parikarma-frame for images (other than those at the bhadra), the square form of the fluted bharaṇa, and the varaṇḍikā formed by duplicated antarapaṭṭa and kapōtapālikā bands help assign the building to the Mahā-Gurjara style of the latter half of the tenth century. The sculptures in terms of their general style, ornaments, postures, ethnic moulds, and facial expressions indicate affinity toward those at the Ambikā temple at Jagat and also to those at the Śiva temple at Koṭāi and Kerākōṭ in Kaccha, although somewhat inferior in terms of quality, the best are illustrated in Plates 423, 424. The kaṅkaṇapatra-band at the upper end of the maṇḍōvara is also met with at Mandesar, and here in the Ēkaliṅgjī group at the Lakulīśa temple (A.D. 971). A close comparison of

the sculptures of this temple with those at the Jagat (c. A.D. 961) as well as Mandesar's Sun temple leaves the impression that the Viṣṇu temple must be younger by some years, closer in date to Ēkaliṅgjī's Lakulīśa temple, and thus between A.D. 970-975. The quality of sculptures, as at Mandesar, is variable; with the few exceptions of the female figures (Plates 423, 424) they cannot merit consideration as works of art despite being fashioned during times that were artistically significant and productive in medieval western India.

Ēkaliṅgjī, Śivēśvara temple (Figs. 78, 79; Plate 426)

Much in style and general form of the so-called Takṣakēśvara temple, but a little less decorated, is this east-facing temple going by the name of Śivēśvara (Fig. 79; Plate 426), the oldest existing building in the Ēkaliṅgjī temple's main precincts. Its pīṭha is buried under the successive later floorings of the compound. The vēdībandha is moulded but plain (Fig. 78). The arrangement of the jaṅghā figures is virtually the same as at the Takṣakēśvara except that the Yōgēśvara Śiva is featured as the back bhadra-image, thereby confirming the dedication of the shrine to Śiva. There are, of course, a few

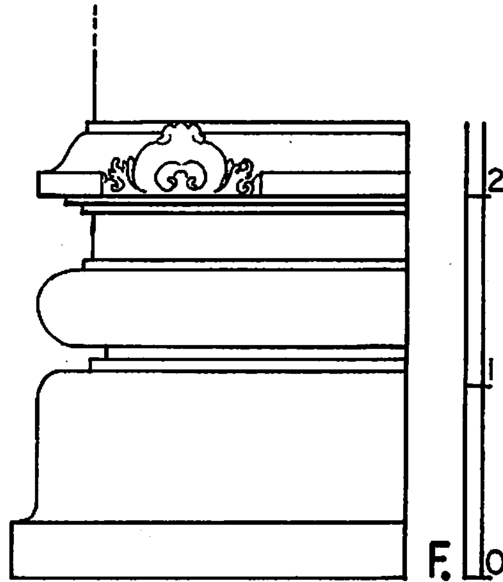


Fig. 78. Ēkaliṅgjī. Ēkaliṅgjī temple complex, Śivēśvara temple, prāsāda, vēdībandha.

differences in detail between the Takṣakēśvara and this temple. The vyāla figures are here absent. The apsarases on this temple replace the cāmaranāyikās of the Takṣakēśvara. The kaṅkaṇapatra is restricted in application to the pratirathas; the bhadras, instead, show grāsapaṭṭī with grāsamukhas in the late tenth century idiom. The bharaṇa is square, but unfluted. (The varaṇḍikā one may pass without comment.)

The quality of sculptures here is fairly high as is evident even in their damaged and whitewashed state. Compared to Takṣakēśvara, the Dikpālas, too, are more elegant,

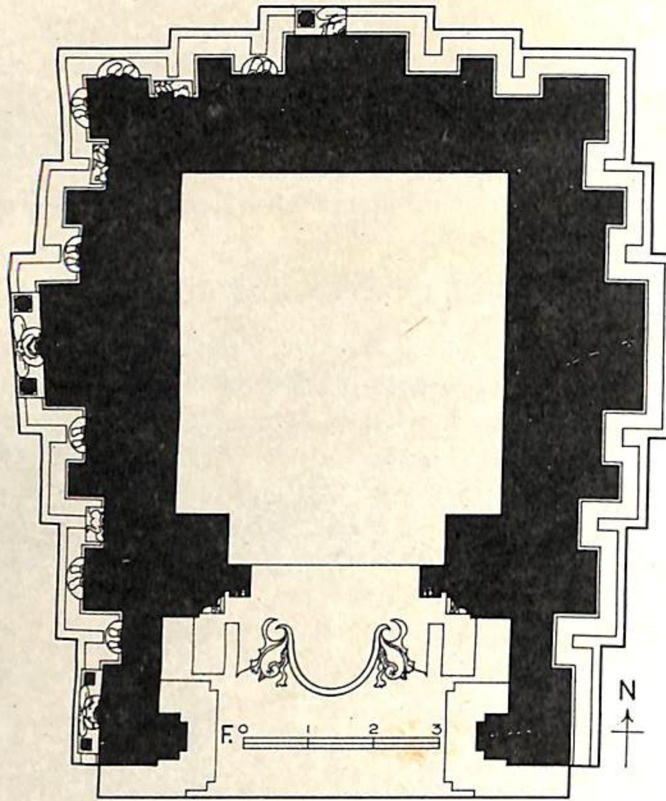


Fig. 79. Ēkaliṅgjī. Ēkaliṅgjī temple complex, Śivēśvara temple, plan.

the surasundarīs more supple, graceful, and delicate in posturing. The garbhagṛha-doorframe is virtually a duplicate of that at the Takṣakēśvara. The śikhara may be later. The temple may be assigned to *c.* A.D. 975.

Āhāḍ, Sūrya and other displaced shrines (Plates 427, 428)

On the main terrace of the Jaina Ādinātha temple, stands a brahminical shrine near the northwest corner abutting the compound wall (which opens on to the terrace of the adjoining Pārśvanātha temple). It obviously has been transported at some point in time from some spot in Āhaḍ and re-erected here. It is in the style of the Ēkaliṅgjī's smaller shrines with the difference that the application of images here is restricted to bhadras (Plate 427). The pīṭha either was not in the original elevation, or was dropped in the re-erection but the heavy simple vēdībandha supports the karṇa, lean pratiratha, and bhadras with Ṣaṇmukha (S), Sūrya (E), and again Sūrya (N). Kaṅkaṇapatra figures at the karṇas and bhadras, the plain square bharaṇa is featured only at the pratirathas. The bistriated varaṇḍikā supports a late śikhara. The disposition of the images at the bhadras may or may not have followed the original scheme in re-erection.

A pair of other transplanted shrines (not illustrated) of this date stand to the right and left of the main entrance of the Ādinātha temple. These are much in the style of the karṇa-prāsādas at the Īsvāl Viṣṇu temple (to be shortly discussed). The arrangement of the jaṅghā images here does not seem to follow the original intentions.

A dēvakulikā in the neighbourly Pārśvanātha temple complex has a doorframe taken from some plainer Brahminical shrine of this period (Plate 428). The convention

of having only three images, one in the centre and two at the extremities, recalls Baḍoli temple door-lintels as well as of some temples in the Jejākabhukti and Ḍāhala territories in Madhya Pradesh.

Nāgadā, Sās-Bahu temple complex (Figs. 80-86; Plates 429-470)

Nāgadā, medieval Nāgadraha—(snake-lake)—has a lake to the west of which stands a large twin temple complex built over a sumptuously expansive rectangular jagatī-platform (Plate 429). The so-called temples of Sās (mother-in-law) and Bahu (daughter-in-law) are twin larger temples standing in juxtaposition in the complex (Fig. 80), the main or Sās temple having a surround of ten temples (with two additional interpolated), meant plausibly for enshrining the Daśāvatāras of Viṣṇu: The Bahu temple, as it is, is a pañcāyatana shrine. Corresponding to the two main temples, the jagatī has two stairways at the east, and corresponding (but narrower and unpretentious) two at the west side (Fig. 80). A four pillared tōraṇa stands in front of the jagatī-stairway of the Bahu temple (Plate 470). The jagatī is moulded after the form of vēdībandha, rather plain, but with strongly shaped mouldings (Fig. 81); the eastern stairways, however, had a richly carved profile now partly ruined (Plate 430).

Of the two temples, the prāsāda of the Sās (Plate 431) possibly was completed first and stylistically is of the tenth, the Bahu apparently wavering between the tenth and the 11th century style-conventions. Also, the four karṇa-prāsādas of the Bahu shrine are in a style more in keeping with the first quarter of the 11th century A.D. May be these were added as an after-thought, a couple of decades or so later.

The Sās temple has a caturaṅga mūlaprādāda (Fig. 83) in coarse but well-dressed quartzite-like marble (Plate 431) with śikhara done in brick, of which remnants remain. The pīṭha has bold ṭhakāra at the jāḍyakumbha, a somewhat thin kumuda, high antarapaṭṭa, and a plain narrow paṭṭikā. The moulded vēdībandha is likewise plain (Fig. 82); so also is the jaṅghā whose only adornment are a medial grāsapaṭṭī, the bhadra images, and the kaṅkaṇapatra-belt below the bhadra-varaṇḍikā (Plate 432). The two layered varaṇḍikā occurs at all situations excepting at the bhadras.

The three bhadras possess projected niches containing Śiva (S) (Plate 432), Yōganārāyaṇa (W), and Brahmā (N). These khattaka-niches are remarkable for their form, uplifted, as at Mandesar, by a large bhāravāhaka figure supporting a gagārapaṭṭī; the niche-pilasters are square with fluted laśuna and bharaṇa, the pediment is phaṁsākāra with Nāgara-kūṭas at the corners. Above these niches, at each bhadra, is carved a short second register showing Paraśurāma in Yōgamudrā (S), Halāyudha (W), and perhaps Śārṅgadhara (N).

Although not decorated with figures, the prāsāda still looks attractive as well as dignified by the flowing geometry of its clean and powerfully rhythmic vertical facetings, brought into play by cleanly cut phālanās and by the careful cutting and an admirable finish of the masonry of its equilateral rathas, each based on a square configuration.

The gūḍhamaṇḍapa walls follow the generalities of the prāsāda; however, its pīṭha is shorter since it omits antarapaṭṭa and paṭṭikā; also, the kumuda is replaced here by a chādyakī or minor eave-moulding. The vēdībandha consequently slides down, its kapōtapālī coming in alignment of the kalaśa-moulding of the prāsāda. Likewise, the medial grāsapaṭṭī of the maṇḍōvara as well as the bharaṇa of the jaṅghā also move down. The kaṅkaṇapatra-belt is here applied at the karṇas alone; at the bhadras are the avalōkanaka-balconies.

The avalōkanakas at the north and south bhadras are in the form of candrāvalōkana since fitted with jāla-screens (Plate 433). Their extreme richness of carving ostensibly is

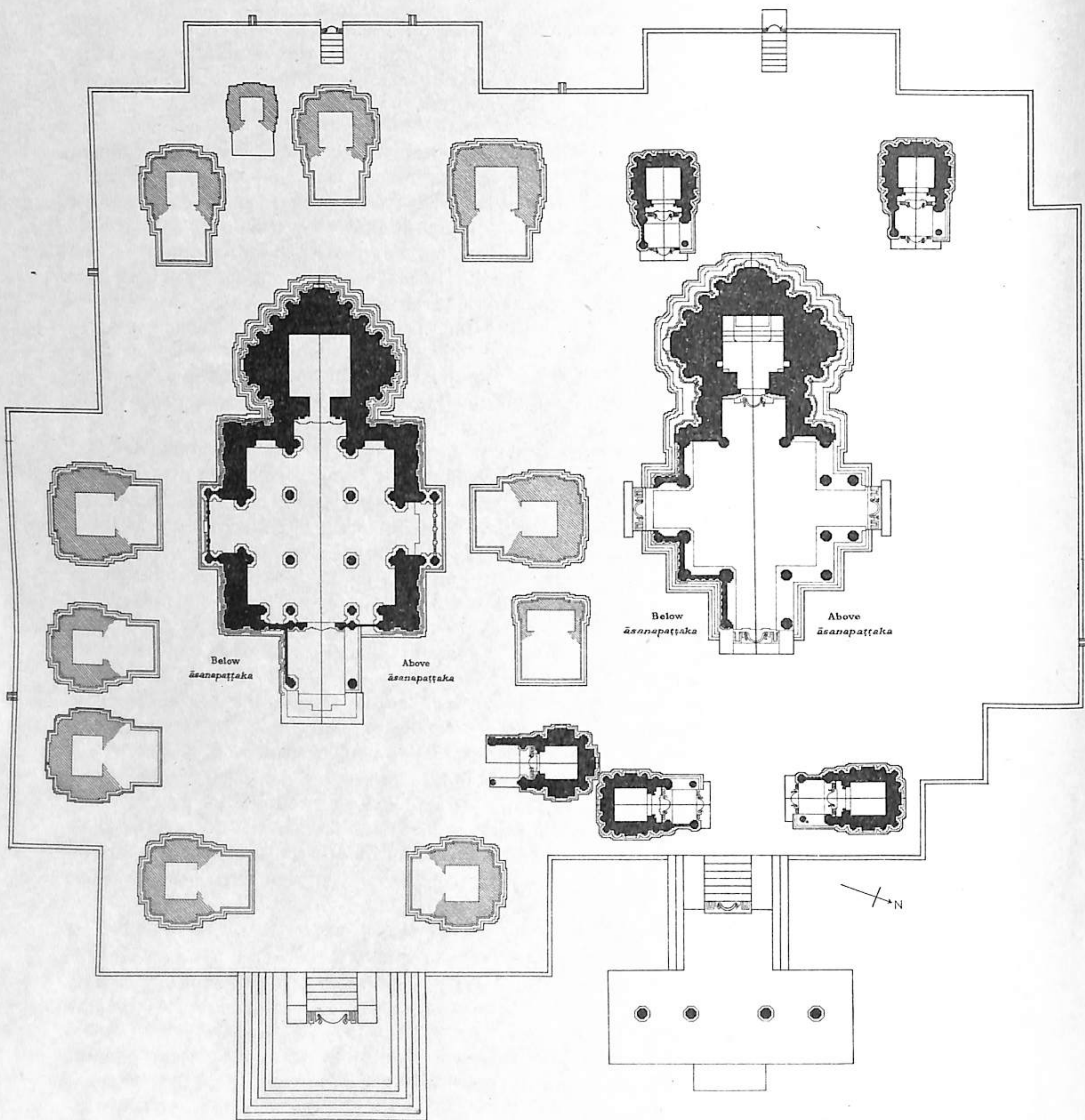


Fig. 80. Nāgadā. Sās-Bahu (Viṣṇu temple) complex, plan. (Not to the scale.)

in conflict with the studied severeity of the walls.

The pīṭha of the bhadrāvalōkana has jāḍyakumbha surmounted by a short recess and a chādyakī. The rājasēna has deeply and crisply carved diamond-and-double volute. The vēdikā has the stambhikā-and-phalaka pairs with the usual vine-carving (which is fairly crisp and sensitively rendered) plus the mithuna as well as the maithuna-engrossed figures. The vēdī corners below the Ghaṭapallava pilasters show Dikpāla figures which are set in exceedingly rich parikarma-frames (Plates 434, 435); they total to the traditional eight. Vēdikā's central khattaka bears Aṣṭabhuja-

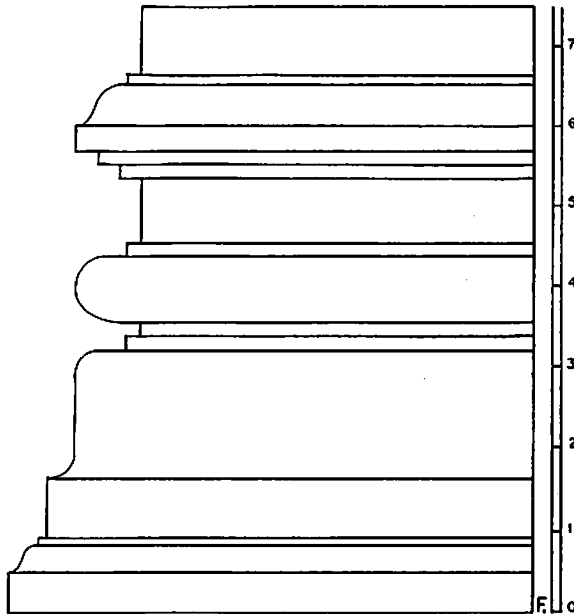


Fig. 81. Nāgadā. Sās-Bahu temple complex, vēdībandha like jagatī.

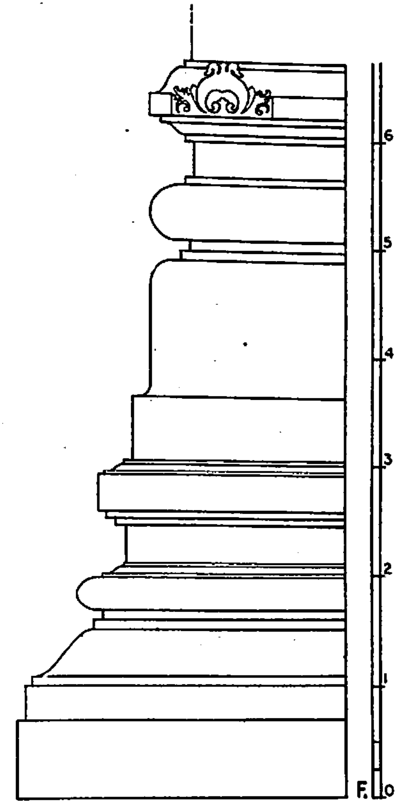


Fig. 82. Nāgadā. Sās temple, prāsāda, pīṭha and vēdībandha.

Vaikuṇṭha-Viṣṇu (S) (Plate 433) and on the corresponding position at the north, Trailōkyabhramaṇa-Viṣṇu.

The dwarf pillars of the Bhadraka order are placed above the karṇa-Dikpālas at vēdī-corners (Plate 433); while they have the usual compliment of the Mahā-Gurjara decorative bands, they also possess a few additional features such as the figures of female divinities at the lower section of the exposed main cardinal faces; and above the customary darpaṇa-medallion is also included a vase-and-foliage member, not met with in the Mahā-Gurjara style of the Ānarta country but known in the Gurjaradēśa of the Cāpa and the Pratīhāra periods. Above this are the gandharva-brackets which once may have supported apsarās figures whose tenons were received into the holes bored in the bellies of the bhāraputrakas of the bracket-capitals of the above bharaṇa. Between these Bhadraka pillars are thrown box-type grilles, fully spanned at the south as well as

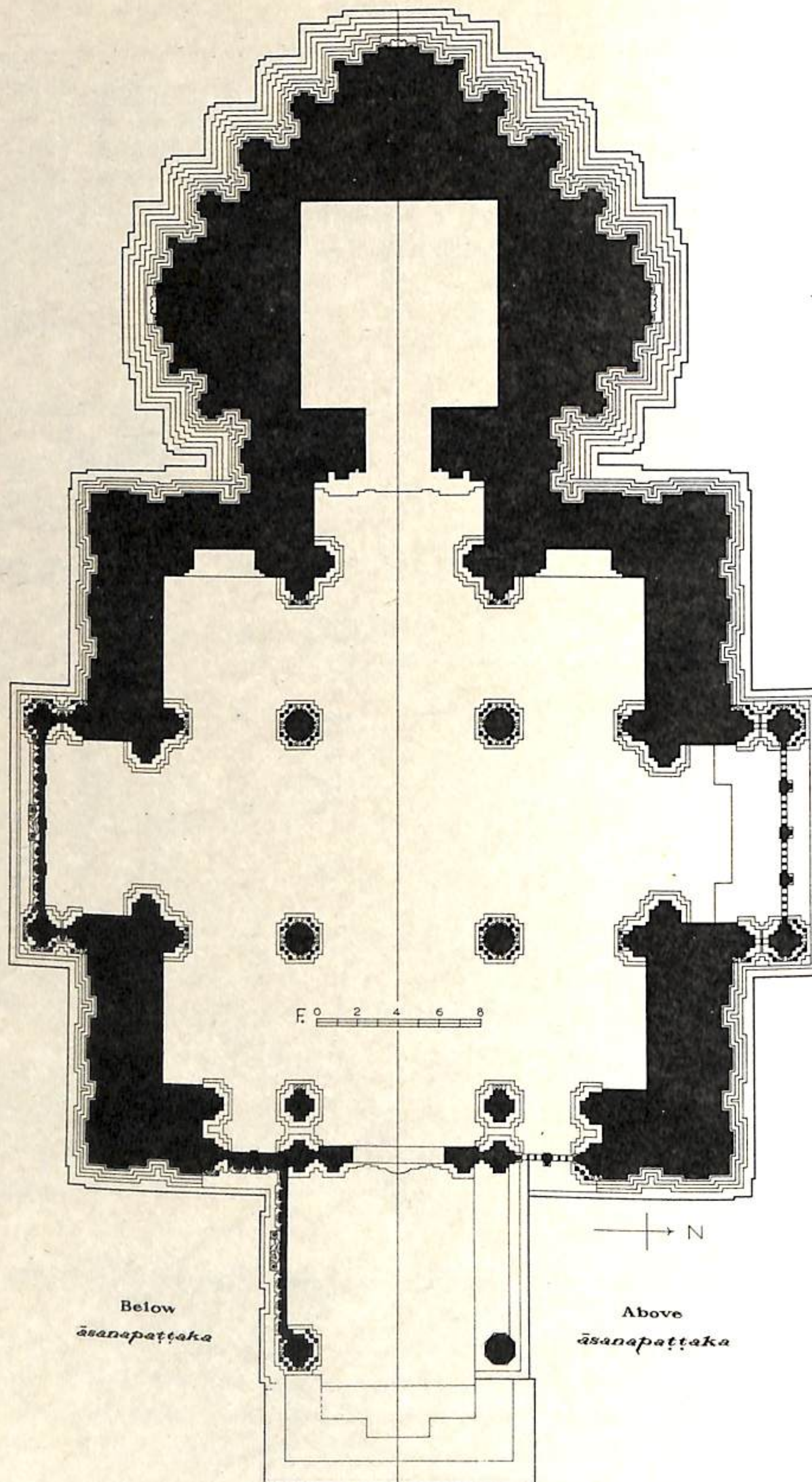


Fig. 83. Nāgadā. Sās temple, plan.

the north face and a quarter grille in the same design at the east and west profiles (Plates 433, 434). The lower-most boxes of the grille show several figure-types including the divinities such as Naṭēśa, Śiva-Pārvatī, a dancing goddess, and erotic tableaux on the south and the Tripuruṣa (and Indra ?) with their consorts etc., on the north side.

The upper compartments of the screens are filled with delicately carved kuñjarākṣa motif neatly arranged in grid. The strips forming the boxes are also lucidly ornamented, their sloping cippikā-pairs have lotus petals, while the beaded line occurring at the faces and the junctions of the strips is covered by minor but full-blown stylized lotuses. The lintel supported by bhāraputrakas show kaṅkaṇapatra at the lower half and the vandanamālikā design along the tantraka-face. Both the bhadrāvalōkanas are crowned with daṇḍacchādya.

The east and west profiles of these balconies have the filling of the quarter grille, the other decorations appearing in the same vein as the main southern or northern face.

The east wall of the gūḍhamaṇḍapa, where the karṇas end, has semi-open treatment just like the one at the bhadrāvalōkanas (Plates 436, 437), a rare feature to meet with at this late date. It has elegantly done niched pratihāras (in lieu of divinity figures), and next the rājasēna, the vēdikā, and the āsanapaṭṭa; and the grille part is treated the same way as the bhadrāvalōkanas (Plates 436, 437). (One additional decoration here is the presence of seated and paneled female figure below each pratihāra, that on the left is thoroughly mutilated. Also, there is a fragment of grāsapaṭṭī above the pratihāra-niches.)

The mukhacatuṣkī of this temple is joined after the semi-open section of the wall and as a structure it is the most ornate known in all western India. While its pīṭha has double courses of chādyakīs as at the bhadrāvalōkanas, there are some additional decorative features not encountered at the bhadrāvalōkana elevation. For example, a small grāsapaṭṭikā topped by a taller rājasēna teeming with many paneled figures which, besides having the fronting elephants, also include tableaux showing Garuḍāruḍha-Viṣṇu (N) and Nṛsiṁha (S), both attended by adorers.

The vēdikā of the south side shows a large panel bearing seated Śiva-Pārvatī with Nandi at the bhadra (Plate 438) and correspondingly Lakṣmī-Nārāyaṇa with Garuḍa at the north. The Dikpālas with consorts take positions at the three faces of the mukhacatuṣkī's northern and southern terminals, the third face opening into the inner side of the karṇas.

Above the vēdikā comes the āsanapaṭṭa which is shorter in height; this contraction makes it less elegant as well as less effective than its counterpart at the eastern wall-flanks of the mukhacatuṣkī (Plates 436-438). The kakṣāsana is very richly wrought, indeed one of the richest and most elegant in the Mahā-Gurjara, or for that matter Mahā-Maru or Maru-Gurjara examples combined. The three decorative segments of this member show: in the lower belt kinnaras (?) in file, in the middle section figural tableaux, and in the upper the convolving creeper, all rendered in fine style. The dwarf pillars (Plate 439), resting over the āsanapaṭṭa at the entry-way of the mukhacatuṣkī, are polymorphic and highly ornamented. So are the brackets which by far are the richest in details and in excellence of carving at their profiles and underside, which includes the pairs of gandharvas and vidyādharas and other figures, a recollection or continuality of the earlier convention. The octagonal grāsapaṭṭī-belt below the bharaṇa of the pillars has central grāsa-kiṅkiṇikās, the grāsamukha is flanked by a pair of tiny vyāla figures, the two adjoining have a common head; these, for their details, are finished like a piece of jewellery (Plate 439).

The lintels which these pillars support, on the eastern face, are decorated in the same way as that at the bhadrāvalōkanas; and the sur-lintel shows a figural belt. The

soffits of the lintels are completely covered by very rich decorative details such as haṁsa pairs between which occur the kalpavallī sections, plus the centrally placed elegant but very formal lotus. Not only that; even the underside of the daṇḍacchādya is not left plain; for every inch of it is covered by the figural and vine-belts. The accent on over-saturation of space with ornament leaving not a vacant spot is not conducive to the right aesthetic effects since no balancing is effected between the blank and ornamented areas.

The inner faces of the mukhacatuṣkī lintel is a solid canvas of exceedingly rich carving, the lowermost being the belt of crisply carved undulating, almost plateresque, runner whose wavy folds emerge from the central grāsa-head. There are next the two superimposed minor belts, the lower containing a series of kalikās and the upper showing the kaṅkaṇapatra design. The sur-lintel shows panels containing divinities, and semi-divine and human beings.

The ceiling of the mukhacatuṣkī is one of the more complex as well as developed in form and in idiom, and extremely opulent in decorative elements (Plate 440). It is rendered in two sections, the wide flat frame-work surrounding the deeper and central Nābhicchanda section is made up of the sophisticated multiple and receding kōla groups in linkage. The strips that surround the kōla areas are filled with exquisite ratna motifs, and also with figures of dancing and adoring devotees.

The saptaśākhā doorframe (Plate 441), which opens from the mukhacatuṣkī into the gūḍhamaṇḍapa, already shows several advances in details which would be more in tune with the early 11th century fashion though there also are some elements which pull it back to the late decades of the tenth century. The external-most (bāhyaśākhā) is in the form of vyālaśākhā displaying several delicately handled vyāla forms having considerable depth and fuller roundness. This is followed by a thin gandharvaśākhā showing floating apsarases and hovering gandharvas playing musical instruments. Next comes the rūpaśākhā exhibiting attendant female figures and nāyikās; and after that comes the rūpastambha with five superimposed panels harbouring male divinities with consorts. Again, there are corresponding rūpaśākhā and the gandharvāśākhā, the innermost (antaraśākhā) is a vallī-śākhā. (The details of all reveal craftsmanship of the jewellery makers.) The bharaṇa of the rūpastambha is tall and prominent as in the tenth century but shows more number of ribs; the laśuna, so typical of the tenth century Mahā-Gurjara, however, is negligibly present. At the two pēdyās stand the Vaiṣṇava pratihāras in handsome Phāṁsanā-top niches, a feature of the tenth century convention. Among other figures are attendant apsarases, nāginīs, and of course the Gaṅgā and Yamunā. At the lalāṭa is featured Garuḍāruḍha-Viṣṇu. The doorsill already shows all features which will be typically found in the Maru-Gurjara style including the mandāraka which soon will tend to be roundish. The projecting grāsas, the divinities with their consorts in the extreme panels, and the dhanaputras and attendant figures in the countersunk panels reveal mixed conventions of the tenth and the 11th centuries.

Above the lalāṭabiṁba is a small paṭṭikā bearing tiny figures of the nine planets in panels and figures of dancers in the countersunk panels. The tall uttaraṅga has five prominent tilaka-niches bearing in sequence a figure of the door-guardian, next Brahmā-Sāvitrī, Lakṣmī-Nārāyaṇa, Hara-Gaurī and at the other end another pratihāra or door-keeper. The four countersunk panels between these contain what look like the tāpasa-ascetic figures and one male and one female divinity. The doorframe is flanked by Bhadraka half-pilasters of the same specifications as are met with on the exterior of the bhadrāvalōkanas. Their bracket-capitals show fine gandharva figures at their curved profile.

The interior of the gūḍhamaṇḍapa has four columns forming the square nave; they are of highly decorated Miśraka, of the class known to the historians of western Indian temple architecture as the "Mōḍhērā Order" of which these are, along with those at the Viṣṇu temple at Kirāḍu, the earliest examples, antedating Mōḍhērā examples by more than half century. Here, above the kumbhikā, comes the jaṅghā bearing four apsarā figures stationed at the four directions in highly ornamental niches, each figure plastically treated, showing as they do graceful dvibhaṅga postures (Plates 442, 443). The section of the shaft above (Plate 444) is octagonal, then comes the 16-sided part followed by a belt bearing 24 flutings and finally is the round section. The octagonal portion shows niched divinity figures, both Vaiṣṇavite (Nṛsiṁha, Varāha, etc.) and Śaivaite (including Cāmuṇḍā), particularly at the cardinal points, and dancing and music making parties, possibly epical and puranic episodes, and male divinity figures with or without their consorts etc., in the sub-cardinal panels. Above this is a round masūraka-cushion decorated with pearl-cable; this in turn is superimposed by a parṇapaṭṭikā with flame-like stylized leaves. In the flutings above are alternatively shown individual figures of serpents, lizard like reptiles, scorpions and the like, a strange decorative feature most often found in the 11th century temples in the Maru-Gurjara style in Gujarat. Next comes the vidyādharamālā and above it a rūpadhārā with projecting panels at the cardinal points bearing the gandharva and the vidyādhara figures. In the top portion, which is round, are exquisitely done grāsa-kiṅkiṇikā figures with ivory-like finesse (Plate 444); this is crowned with a gagārapaṭṭī and then follows the fluted round bharaṇa supporting the kumāra-brackets. Four makara-tōraṇas of varying designs in the āndola class (Plates 445, 446), corresponding to the four cardinal openings of the nave, augment the spectacularity of the nave.

The nave ceiling is Nābhicchanda but of no great consequence, though its lintels are profusely carved; those of the front aisle ceiling will give a better idea of the decorated strata (Plate 449), the quality of carving along the lintel-faces despite over-abundance, somewhat saves the situation. Along the northern and the southern side, the three quadrants are formed by cross-lintels; those at the corners contain a Samatala ceiling each. The Samatala ceilings, in general, are over-crowded with figures, sometimes with a central lotus roundel and a figure of Indra at the nuclear portion (Plate 450) and in one case a magic lotus diagram (padmadala-yantra) bearing on its petals divinity figures (Plate 451). The cross-bars forming boxes are tastefully carved with creeper designs.

Although the Samatala ceilings of the āsthāna-maṇḍapa at the Jagat temple are definitely of the superior order in terms of composition, detail, and effectiveness, those here at Nāgadā are interesting at least from the iconographical point of view and for a few puranic narrative sequences or episodes they illustrate (Plate 450). The ceiling in the mukhālinda (east of the nave) which is almost square on plan and of the complex Samatala-Nābhicchanda class, has profusely, but elegantly, carved lintels (Plate 449). The ceilings, at the north and south cardinals of the nave are rectangular, based on two differing designs, of excellent Nābhicchanda-Kōlaja class (Plates 452, 453): While those in the bhadrāvalōkanas are of the Samatala type, that in the antarāla is with three ordinary-looking lotuses. But what takes the palm as an important contributor to the splendour of the interior are the doubled Bhadraka pilasters at the bhadrāvalōkana wall-turnings with beautifully broken up vertical planes (Plate 447); even the single ones placed everywhere else have the usual statification of the exquisite decorative belts in the upper zone (Plate 448), the carving indeed is as much lively as is crisp, deeply wrought, and opulent. The pilasters here, as those flanking the antarāla, also bear an apsaras figure in niche, relieving the plainness of the lower section of the shaft;

they occur just above the kumbhikā. The kumbhikās bear niched figures of semi-divine beings including couples, the birds-in-loops motif, etc.

The west wall flanking the antarāla-entry, on either side, contains a rectangular and beautifully framed niche, now vacant (Plate 454) but once must have sheltered the foundational inscription slabs. They have a decorative framing of some pretention at elegance.

The internal view of the bhadrāvalōkanas merit attention on two counts: the elegantly shaped and judiciously ornamented round pillarettes that support the āsanapaṭṭa; second, the light filtering through the screens which helps that part of the interior out of total somberness and as a consequence assists in building its mysterious dimly lighted atmosphere.

The garbhagṛha-doorframe is of the pañcaśākhā variety. For its main specifications, it resembles the gūḍhamaṇḍapa doorframe. However, it does not have the two rūpaśākhās of the latter in its composition, and its rūpastambha bears panelled figures of the Daśāvatāras, Aṣṭabhuja-svāmi, etc. The uttaraṅga has, once again, the central figure of Viṣṇu.

Of the Dēvakulikās surrounding the main shrine, excepting for the northeastern example (Plate 455) which faces south, nothing survives excepting the base courses. This northeastern shrine is in an unadulterated Mahā-Gurjara style, but, being small, omits in its pīṭha either the kumuda or the (incipient) karṇaka. Excepting at the subhadra-face of the bhadra, which bears the typical Mahā-Gurjara bird-in-loops motif (on a reduced scale and hence with diminished details), the kumbha-faces have been left plain. Only the bhadra part carries at the jaṅghā a niche bearing seated divinity figures: Śiva (W), Viṣṇu (N), and Brahmā (E) (Plate 455). The karṇas are relieved by a medial grāsapaṭṭī, the bhadra's jaṅghā as well as the kapilī's upper portion ends with a kaṅkaṇapatra belt, while the karṇas at that position have square but unfluted bharaṇa-abacus. The navāṇḍaka śikhara (Plate 455) is elegantly shaped and has the typical Mahā-Gurjara jāla of the tenth century rendered with considerable clarity and finesse (Plate 456). The kapilī walls are crowned with stunted tilaka-bearing figures of Dēvī (E) and Brahmā (W).

The mukhacatuṣkī's elevation is in consonance with that of the prāsāda proper. Its vēdikā has a rather restrained carving of stencilled patterns in the phalaka and the dwarf Miśraka pillars above the āsanapaṭṭaka at the entry are simply treated (Plate 455), the corresponding Bhadraka pilasters have nice carvings in the usual Mahā-Gurjara vein (Plate 457). The Samatala ceiling (Plate 458) shows three lotuses in the central boxes and groups of figures in the lateral narrow boxes; it is not particularly notable. The triśākhā doorframe has the outer-most vallīśākhā shown as a complex undulating climber, the middle parṇaśākhā showing enriched lotus-petals (somewhat as at Koṭāi in Kaccha), and the inner-śākhā is again vallī type but with a creeper that undulates in a gōmutrikā (zigzag) fashion. All are in a good style of carving.

The mukhacatuṣkī is crowned with a Phaṁsanā which was linked with the śukanāsa-fronton which has perished since long ago. The Phaṁsanā-profile at the east and west have tilakas sheltering Viṣṇu and Śiva. The tilaka at the fronton of the Phaṁsanā is taller and shows a figure of standing Vāmana, thus signifying that this dēvakulikā was dedicated to the Vāmanāvatāra of Viṣṇu and, by implication, the rest of the original nine dēvakulikās may have contained the remaining nine avatāras.

The second east-facing Viṣṇu temple standing parallel to and to the north of the Sās group (Figs. 80, 86; Plate 459) is, for its prāsāda, virtually a duplicate of the Sās's prāsāda with a few minor differences in decorative aspects, the general plan and the

size look almost the same. Among differences are the introduction of five in lieu of the former's three phālanās in the breaking up and the chasing of the aṅga-masses; at the bhadra complex even as many as 15 occur instead of five; the presence of a true unhesitant karṇaka instead of the kumuda of the Sās temple (Fig. 85); the introduction of the paneled figures at the subhadra-face of the kumbha and ardharatna at all other aṅgas (Plates 454-461); and while the jaṅghā elevation as well as the type and distribution of the hieratic Vaiṣṇava images are the same as at the Sās (Plate 462), there is here the khuracchādya below its anēkāṇḍaka śikhara (in brick, of 37 śṛṅgas), a feature absent in the Sās temple. (The śikhara may have been added some years later as may also have

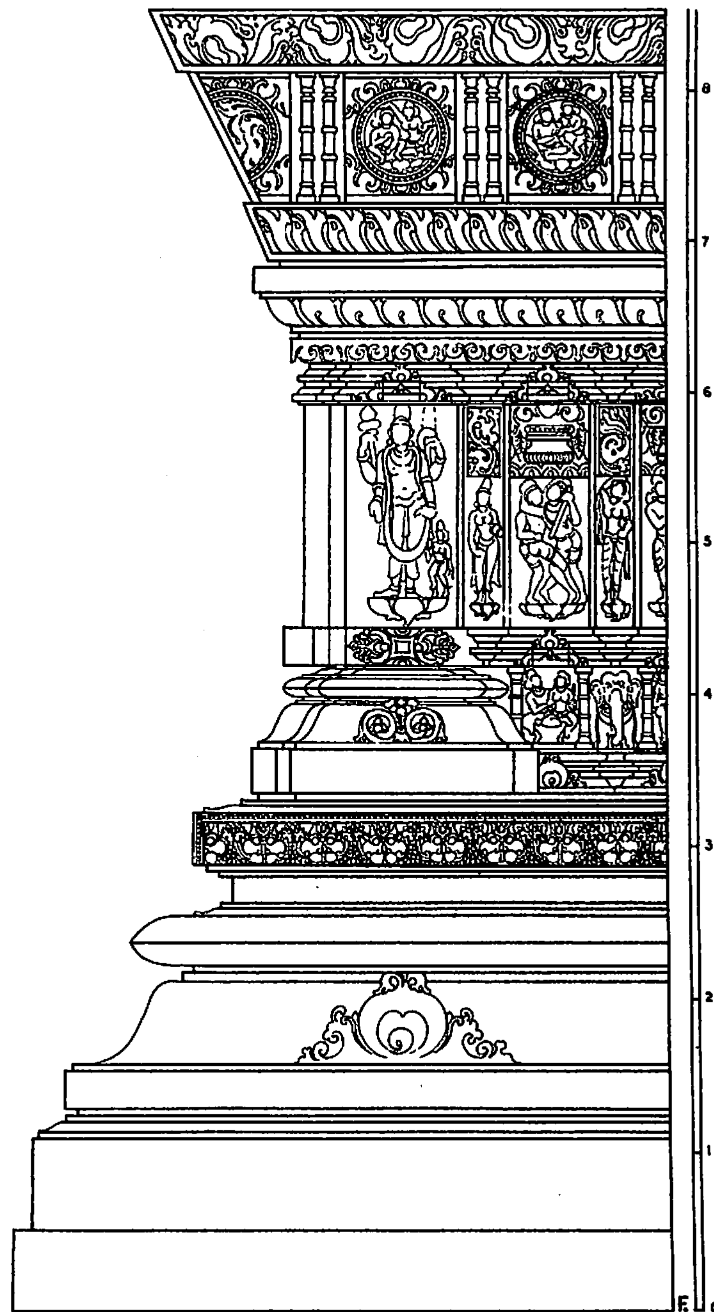


Fig. 84. Nāgadā. Bahu temple, raṅgamaṇḍapa, mukhacatuṣkī, pīṭha and vēdikā mouldings.

been the case with the brick tiered roof of the maṇḍapa.)

The maṇḍapa is of the raṅga class (Plate 463), but starts at the west end as though it is a gūḍhamaṇḍapa (Plate 459) in the manner of the medieval Cālukya temples in Karṇāṭa and a few Kākatīya temples in Teliṅgāṇa. Unlike the Sās temple, the pīṭha here (Fig. 84) is continuous with that of the prāsāda and thus without any omission of a moulding.

The grāsapaṭṭī is applied throughout the semi-open portion of the maṇḍapa. Above the rājasēnaka (which contains paneled figures) comes a short vēdikā with truncated Phaṁsa-kūṭa roof and a gagārapaṭṭī follows next. The vēdikā is interspersed with figures both in the phalaka as well on the stambhikās. The corners of the vēdikā show the Dikpāla figures in niches, below each of which is a paṭṭikā bearing an exquisite diamond motif as at Mandesar. Further below this are karṇaka and jāḍyakumbha mouldings, the jāḍyakumbha decorated by a central double loop and bud. The style of grāsas of the grāsapaṭṭī of the pīṭha, and of all other carving including the gagārapaṭṭī is of the tenth century. The kakṣāsana, as compared to Sās temple's, is here relatively simpler having only the stencilled decorations (Fig. 84; Plate 464).

The dwarf pillars standing on the āsanapaṭṭa of the maṇḍapa as well as those of the mukhacatuṣkī are of the unadorned polymorphic type. The mukhacatuṣkī has a Samatala vitāna of the padmaśilā type (Plate 465) but it does not have the same degree of excellence of detail as is noticeable in the Sas's hall. The central ceiling is of the Sabhāmandāraka type (Plate 467), much in the style of Mandesar (Sun temple) and Khumāṇa-deorā at Nāgadā itself. The three gajatālu courses above the karṇadardarikā are punctuated at intervals by the aṣṭanāyikā figures which stand on the vidyādhara-brackets. Next follows a single kōla course alternated by a minor gajatālu course and once again comes a kōla course with a central padmakēsara or staminal tube (Plate 467).

The antarāla pillars are octagonal from kumbhikā upwards with a kaṅkaṇapatra belt bisecting it in its upper section. This is followed by 16-sided and round sections. The west wall flanking the antarāla pillars has, as in the Sās temple, a niche each of which was meant for receiving the inscription-slab (Plate 466). Curiously, the garbhagṛha-doorframe (Plate 468) has only three śākhās, a convention (for practical reasons) normally adopted for minor temples such as for example at Ēkaliṅgjī and Āhāḍ. Here of course it seems like an enlarged version of a minor shrine's doorframe. The outermost is a broad and flat vallīśākhā with kāmalatā-liana shown in a summarized stencilled fashion. Then comes a narrow padmapatra-śākhā with very plain lotus-petals in series and finally the innermost vallīśākhā with a simple convolving climber. The pēdyā has the Vaiṣṇava door-guardians in tōraṇānvita niches, then nāginī figures, and finally Gaṅgā and Yamunā. There is no uttaraṅga-lintel. At the lalāṭabiṁba figures the Yōga-Nārāyaṇa form of Viṣṇu. The doorsill, strangely, does not show the motival or stylistic intrusions of the Maru-Gurjara style. At its extremities are shown Vaiṣṇavī (right) and a male divinity (left). Dhanaputras follow next but are not provided with a niched panel. At the centre is the typical hemicycle of the Mahā-Gurjara tradition (in lieu of the incipient mandāraka of the Sās temple.)

The temple was converted into Pañcāyatana by the addition of four karṇaprāsādas which in style seem later than the main shrine. All these corner shrines (Plate 469) have pīṭhas with well-defined karṇaka, the kumbha of the vēdībandha has ardharatnas, the jaṅghā has a grāsapaṭṭī both as a medial-belt as well as the top-belt, the karṇas and the pratirathas have plain square bharaṇas, but the bhadras at place show kaṅkaṇapatra-belt; and the varaṇḍikā is divided into two strata by a prominent khuracchādya. The divinity figures occur only at the bhadra niches:

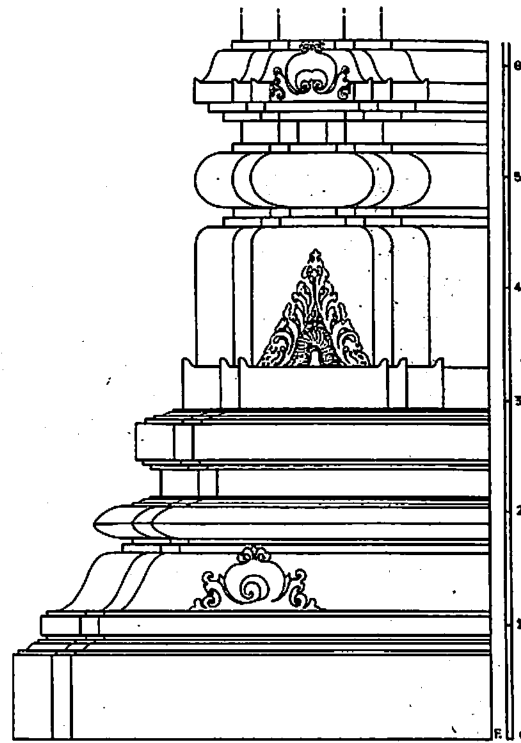


Fig. 85. Nāgadā. Bahu temple, prāsāda, pīṭha and vēdībandha.

KARṆAPRĀSĀDA: LOCATION	ORIENTATION	DEDICATION	JAṄGHĀ-DIVINITIES
SE	N	Dēvī	E Lakṣmī W Sarasvatī S Dēvī with pāśa, aṅkuśa, akṣamālā
SW	E	Āditya	S Yogānārāyaṇa W Śaṅkarāditya N Brahmā
NW	E	Caṇḍikā ?	S Devī with sword and khaṭvāṅga W Mahiṣamardinī N Cāmuṇḍā
NE	S	Gaṇēśa	W Bhairava N Gaṇēśa E Kṣetrapāla ?

The mukhacatuṣkī has the vēdikās and the kakṣāsanas with the usual but ordinary decoration; and a pair of plain polymorphic dwarf pillars sit on the āsanapaṭṭa. The dviśākhā doorframe in each of these sub-shrines is not of much significance. The ceilings are ordinary. At the southwest corner shrine the daṇḍacchādya of the porch has been lost. The porches were crowned with stepped pyramidal brick roof. The śikhara of the prāsāda, however, in each case, is lost or maybe in some cases was never built.

Fronting the stairway of the jagatī of the Bahu temple stands a tōraṇa with four plain polymorphic pillars in a row, the central pair in its uccālaka or attic section holds a makara-tōraṇa of the āndola class (Plate 470). The bhāraputrakas, gagāra-belts,

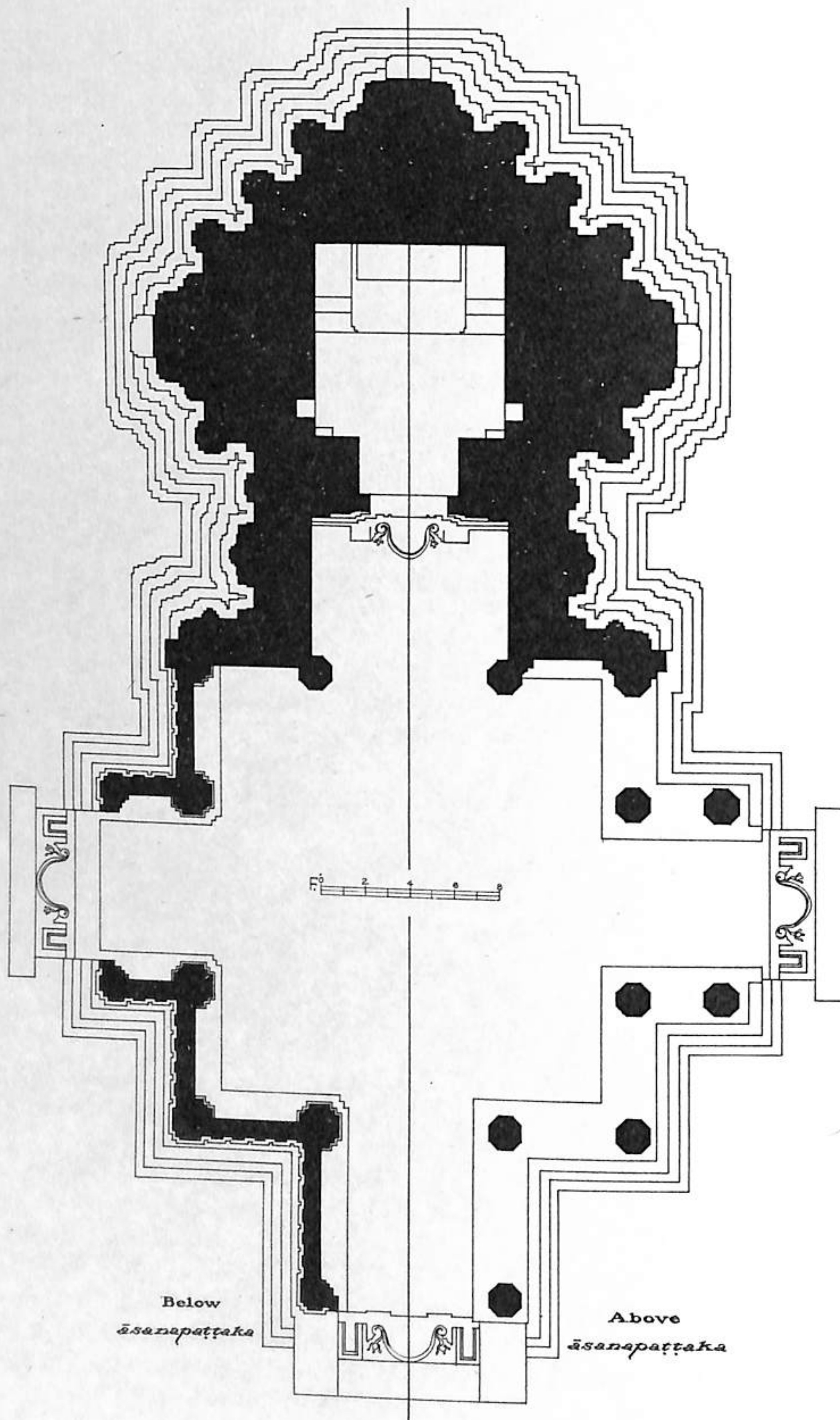


Fig. 86. Nāgadā, Bahu temple, plan.

and figural panels showing dancing ladies decorate the profiles of the attic part. The tōraṇa-pediment is lost. On the whole, the tōraṇa is not an impressive work of arts.

The architectural style of the temple complex, clearly composite, posits several questions not easy of resolution with reference to the known chronological horizons of temple styles in western India. A little earlier precedent, on a smaller scale, is the āsthāna-maṇḍapa of the Jagat temple. For example, there too, the north and the south balconies and the eastern doorframe are in a very richly ornate style, sharply contrasting with the simpler base and wall treatment. Here, at Nāgadā, too, the style of the maṇḍapa-balconies as also of the eastern porch and the door frame therein, particularly of the Sās temple, show the same predilection even more strongly, consequencing in excessive ornamental richness as against the spartan severity of the rest of the building. What is more, even the ceilings somewhat depart from the normal Mahā-Gurjara norms and forms, are more complexly designed, very minutely as well as intricately chiselled and most lavishly decorated, some clearly presaging the Maru-Gurjara milieu. This also holds true of the hall's interior columns and the porch pillars. On the one hand, the wall-pilasters still reflect the authentic Mahā-Gurjara style, albeit with somewhat greater degree of richness, the central pillars and the porch pillars on the other hand are in a very different, indeed future-looking style. We thus here have the followers of two distinct styles working on the same building at the same time, the ornate one of the two seems highly advanced, apparently almost impossible to exist at that date. We are forced to believe that the future western Indian medieval style had already begun its career with its complete vocabulary and with full vigour right around the date *c.* A.D. 975-980.

A fragmentary inscription from Nāgadā of S. 1083/A.D. 1027 which mentions Śrīdhara, possibly a local chief, and hints to at least his two predecessors (names lost). It also alludes to the shrine of Puruṣōttama or Viṣṇu which could be this temple. R.C. Agrawal tentatively suggested this identification and also the inscriptional date as the foundation-date of the temple, which however, does not agree with the style, which is pure Mahā-Gurjara at the northeast dēvakulikā of the Sās temple; and the advanced richness of the proto-Maru-Gurjara parts discussed in the foregoing paragraphs where individual elements are often of better quality than what is known of the best early 11th century parallels in the Maru-Gurjara style. In all likelihood, the temple dates from Śrīdhara's grandfather's time, and hence about 50 years before the date A.D. 1027.

Nāgadā, Alōka Pārśvanātha (Figs. 87, 88; Plates 471-473)

This Digambara (or northern Acēla-kṣapaṇaka ?) Jaina temple stands on a hillock some distance to the northeast of the Nāgadraha lake. It faces south. The mūlaprāsāda with the kapilī, at least up to the walltop, is ancient. (The interference of the hillrock at the northeast has not allowed construction at that point as was also the case with the so-called Mālādēvī Jaina temple at Gyāraspur in Madhya Pradesh.) The śikhara, intact, may, however, have been constructed somewhat later (Plate 471). The raṅgamaṇḍapa (omitted in the plan) (Fig. 88) is decidedly the result of the 16th century replacement of whatever the original structure may have been (or may not have been), and itself has undergone some small renovations at a subsequent date.

The prāsāda (Fig. 88; Plates 471, 472) is caturaṅga on plan with very narrow bhadra, rather thin pratibhadra, but karṇa and pratiratha of equal dimensions. Each aṅga, on plan, and hence vertically also, is broken up into phālanā-chases.

The moulded pīṭha (Fig. 87), unlike the Sās example, has an incipient karṇaka, and in lieu of kumuda, the paṭṭī above is plain; the jāḍyakumbha, however, has strongly delineated single ṭhakāra motif done at all aṅga-proliferations excepting at the bhadras where a pair of half ṭhakāras flank the central ardharatna (Plate 471). The moulded vēdībandha above (Fig. 87) has no decorative carving excepting the ṭhakāra on the kapōtapālī.

The jaṅghā has no figures except at the bhadras where a niche with an udgama-

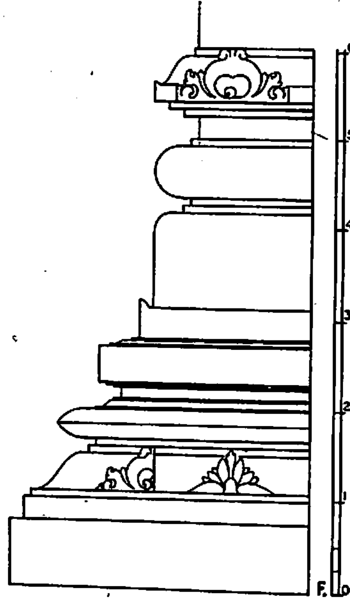


Fig. 87. Nāgadā. Alōka Pārśvanātha temple, prāsāda, pīṭha and vēdībandha.

pediment enshrines a seated Pārśvanātha, proclaiming that the temple was dedicated to the selfsame Jina. A broad medial grāsapaṭṭī relieves the plain, tall, faceted jaṅghā. The bharaṇa, square in form, is unfluted. At the bhadras, in lieu of the bharaṇa, however, is noticed a belt containing figures, the central and the side ones at the western bhadra show seated Jina figures (Pārśva at the central offset), and the eastern bhadra has Pārśva at the central and an adorer together with a few other figures at the turning faces (Plate 473).

The śikhara-rathikās once more show figures of Pārśva (standing), which re-affirms the dedication of the fane to that Tīrthaṅkara. The images represent the nude Jina and hence the shrine must have been affiliated to the Digambara (or to the late northern Acēla-kṣapaṇaka, but not Śvetāmbara) Jaina sect, supported also by literary Jaina references to it, to be noted in the sequel. (The śikhara form and the jāla as well as the rathikā figures, however, seem later than the tenth century A.D., unless it is assumed that a later type has precociously appeared here at this date.)

The date of the mūlaprāsāda—its pīṭha and maṇḍōvara to be precise—in absence of the figural decoration on the jaṅghā, may be conjectured on the basis only of a few clues that exist. The Mahā-Gurjara form of the grāsamukhas in the medial grāsapaṭṭī, the square shape of the bharaṇa, the strong cutting and clean chisel-

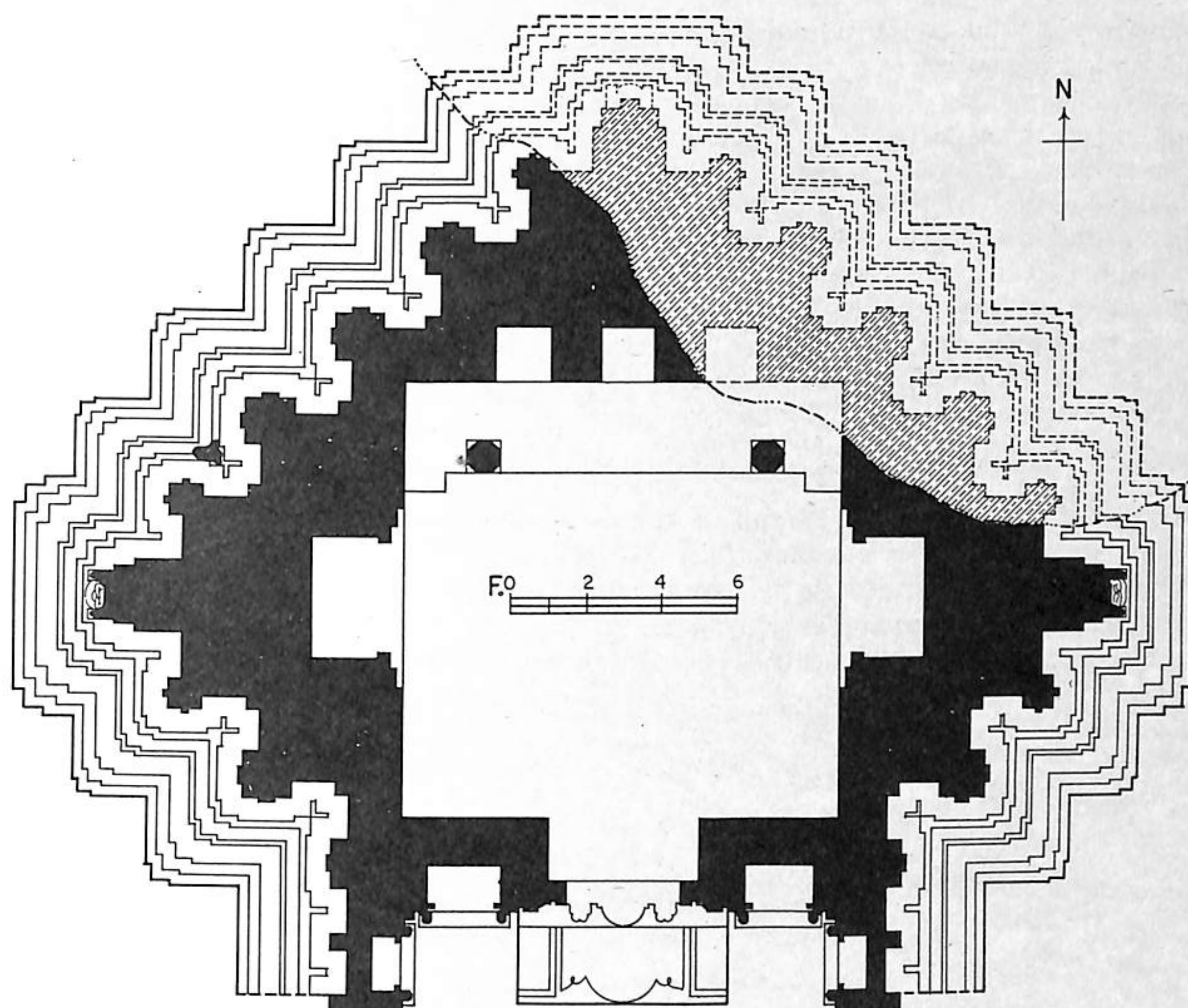


Fig. 88. Nāgadā. Alōka Pārśvanātha temple, prāsāda, plan.

ling of all moulded shapes, and the typology and quality of the bhadra figures would doubtless admit tenth century for the older parts of the building. However, the kumuda replaced here by an emergent karṇaka and the shrunken height of the grāsapaṭṭī would indicate the building's close proximity to the dawn of the 11th century A.D. Under the circumstances, the temple may be said to have been built some time later in the last quarter of the tenth century, say early eighties and in time soon after the prāsāda of the Sās temple where kumuda still figures in the pīṭha.

As with the Sās temple, the Alōka Pārśvanātha, too, seems as though the ground plan and the maṇḍōvara were designed for a Bhūmija rather than Nāgara form of superstructure. In point of fact, the prāsāda's plan is more advanced as also a little more elaborate than Sās's. It likewise shows, despite the severity of treatment, other later Mālavan tendencies such as in the aṅga forms and their relative proportions. Even the śikhara (Plate 471), which plausibly was somewhat late in construction, shows jāla that is noticeable later on the Mālavan Nāgara temple of Badnāvar. (The simulation in stone masonry of jāla of the brick tradition may be suspected here.) It is likely that, after the defeat of Guhila Śaktikumāra and after the Nāgadā chieftain transferring his allegiance to the Mālavan imperial power, the cultural impact (which included architectural

concepts) of Mālavadēśa, at least for the time being, may have been felt in this area of the Mēdapāṭa country.

Neither an image nor an old pedestal for it are discernible in the sanctuary. The *Śāsanacatustriṁśikā* of the friar Madanakīrtti (*c.* early 13th century A.D.), a composition in Sanskrit paying obeisance to various Digambara Jaina tīrthas, refers to the "alakṣya-mūrti" of Pārśva in the temple of Nāgadraha. And Udayakīrtti, in his *Tīrthavandanā*, a composition in Apabhraṁśa (*c.* 13th century A.D.) refers to the selfsame Pārśva as "Svayambhūdēva". These terms indicate toward either amorphous or rock-cut nature of the original image or a symbol whatever it might be. Madanakīrtti further reports that this Pārśva was worshipped as Hari (Viṣṇu) by the Vaiṣṇavas, Buddha by the Buddhists, and Śūli (Śiva) by the Māhēśvarīs. It was believed to be miraculous and said to cure leprosy.

Unvās, Pippalāda-mātā temple complex, shrine 2 (Figs. 89, 90; Plates 474, 475)

To the northwest of the Pippalāda shrine stands this west-facing small shrine which, by its general style, seems of the last decades of the tenth century. It has lost its porch (Fig. 90). Its pīṭha omits the karṇaka. The kumbha of the vēdībandha has deeply cut and beautifully indented half diamonds (Fig. 89; Plate 474). The plain jaṅghā is relieved by the bhadra-niches topped by an udgama of the advanced form.

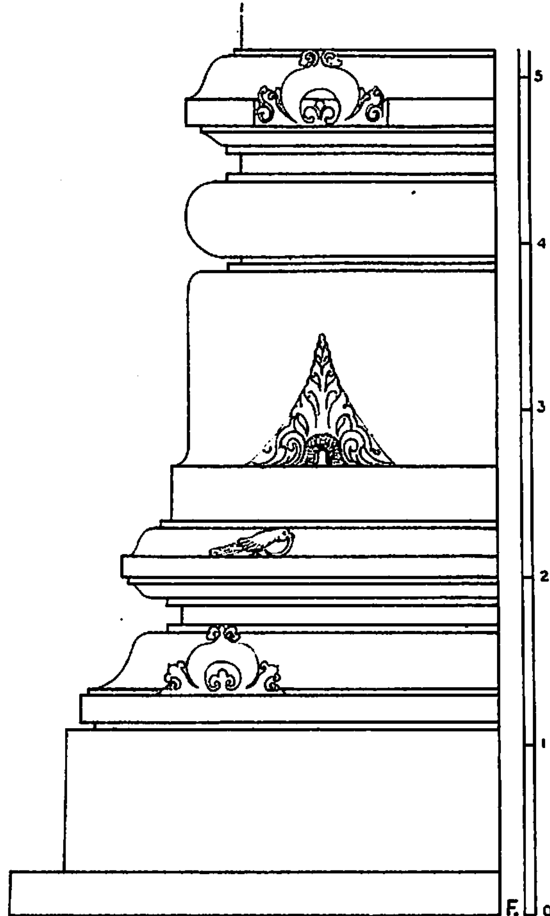


Fig. 89. Unvās. Pippalāda-mātā temple complex, shrine 2, prāsāda, pīṭha and vēdībandha.

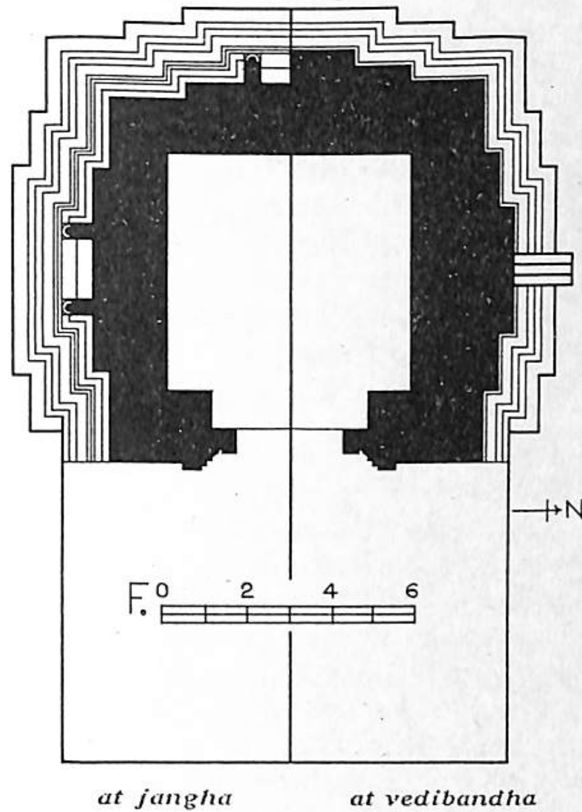


Fig. 90. Unvās. Pippalāda-mātā temple complex, shrine 2, plan.

The divinities placed therein are Viṣṇu (S), Śiva (W), and Brahmā (N). The grāsas of the grāsapaṭṭī above lean toward 11th century. However, the bistriated varaṇḍikā with no khuracchādya-awning tends to push it back to the tenth century. The triśākhā-doorway of the garbhagṛha (Plate 475) resembles in form as well as decoration those of the minor tenth century shrines at Ēkaliṅgjī and that of the main Bahu temple of Nāgadā. Its details are acceptably good and in the tradition of the late tenth century.

Īsvāl, Cārbhujā temple (Figs. 91-93; Plates 476-481)

The temple of Viṣṇu near the village Īsvāl is a pañcāyatana complex, facing east, with all the five shrines virtually intact (Fig. 93) and, like most other early temples in lower Mēdapāṭa, had escaped defilation and mutilation by the Islamic invaders on Cittauḍgaḍh.

The main shrine's pīṭha omits kumuda (or karṇaka) and together with it the grāsapaṭṭī; instead are the antarapaṭṭa and chādyakī (Fig. 92). The moulded vēdībandha is plain. The jaṅghā follows the earlier convention of showing images without the parikarma-frame excepting at the bhadras (Plates 476, 477). The Dikpālas at the karṇas, some fairly handsome (Plate 476), Agni showing halo of fire (Plate 478), apsarases on the pratiratha (some placidly supple-bodied), and the seated icons of Viṣṇu (S), Yōga-Nārāyaṇa (W) and Śiva (N) at the bhadras are all within the conventional ordering of the wall imagery. The bharaṇa is absent. The grāsapaṭṭī tops the wall, with the usual bistriated varaṇḍikā and a plain Latina śikhara which perhaps may be of brick-and-plaster and of later origin.

The kapilī, which supports the śukanāsa, bears seated and niched figure of Viṣṇu at north as well as at south wall.

The exterior of the raṅgamaṇḍapa, though moulded, is undecorated. The karōṭaka within (Plate 479) has no karṇadardarikā; the gajamuṇḍa-brackets supporting the nāyikās are therefore attached to the first of the three courses of gajatālus which show nāga figures (in lieu of gagārakas) at the curving terminals (a feature sometimes noticeable in the ceilings of the Maru-Gurjara temple-halls). The central area of the ceiling in part (and unusually) is treated like a Samatala ceiling with interpenetrating squares which contain three receding courses of kōlas, the central circular does not bear the usual padmakēsara. Where the raṅgamaṇḍapa joins the prāsāda, the east wall ends show the Dikpālas Īśa and Indra, a feature borrowed from the Mahā-Maru tradition.

The garbhagṛha's dviśākhā doorframe has bāhyaśākhā showing large padmapatras, the antaraśākhā shows vine-pattern as is at the smaller early temples in Ēkaliṅgjī. The most remarkable, indeed an exceptional, feature here is the preservation of the old wooden door-leaves, the lowest of the three compartments showing standing apsarasas with ṭhakāra-tops, the upper two boxes geometric designs (Plate 480). The door-leaves stylistically seem contemporaneous with the temple.

The four karṇa-prāsādas are identical in form, the original cult images seemingly are lost or replaced at a somewhat later date. Their pīṭhas show bhiṭṭa, jāḍyakumbha, antarapaṭṭa, chādyakī, the last two mouldings repeated above with diminished height (Fig. 91). The vēdībandha generally is plain, though the bhadra-kumbha-faces in some

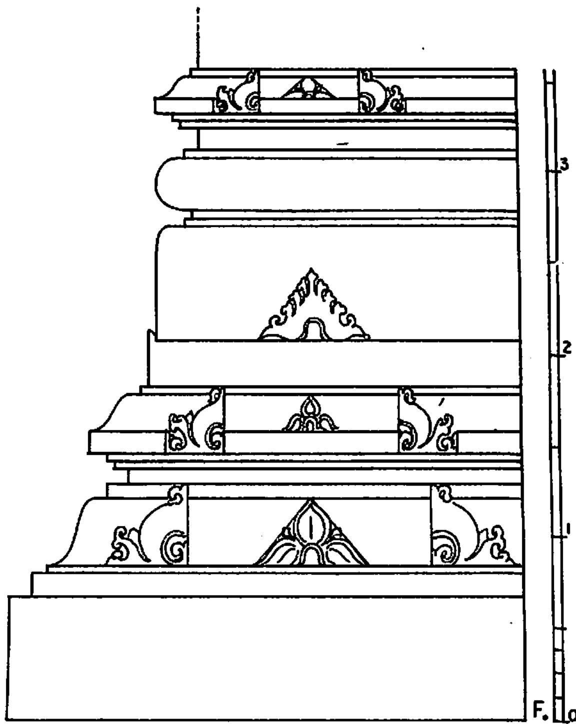


Fig. 91. Īsvāl. Cārbhujā temple complex, karṇaprāsāda, pīṭha and vēdībandha.

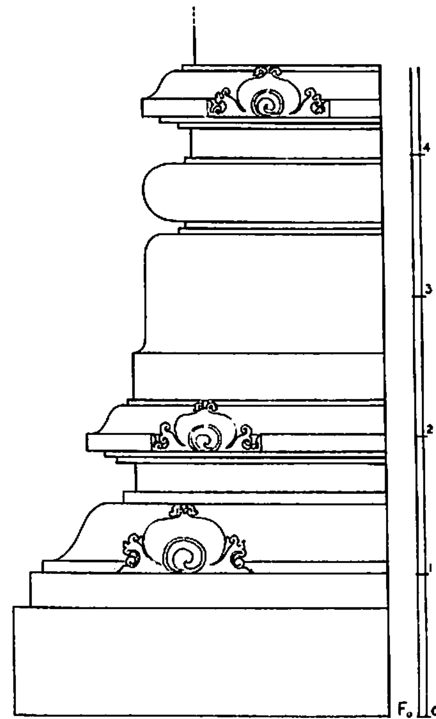


Fig. 92. Īsvāl. Main shrine of Viṣṇu, prāsāda, pīṭha and vēdībandha.

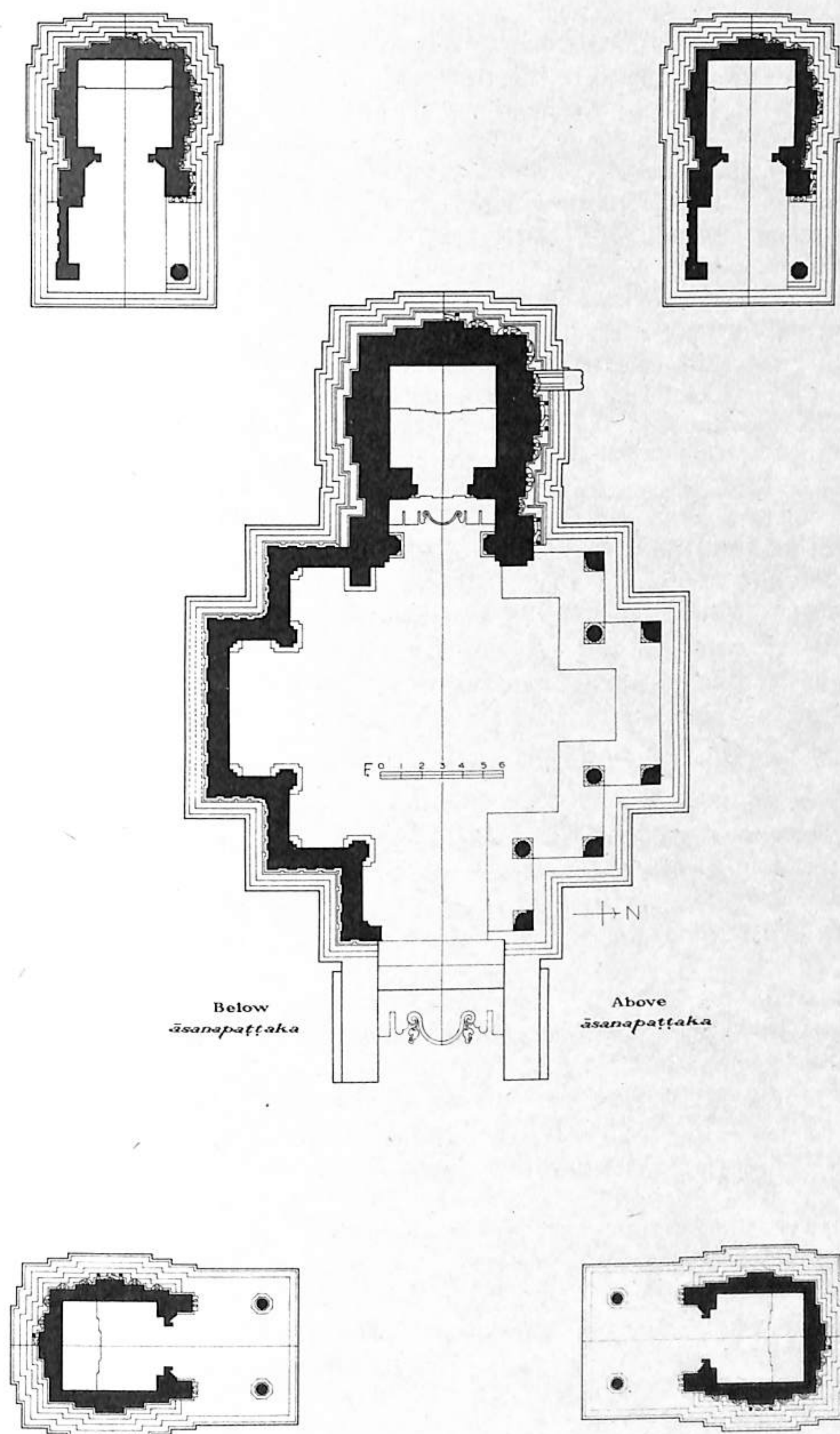


Fig. 93. Īsvāl. Cārbhujā (Pañcāyatana Viṣṇu) temple complex, plan.

instances show half diamonds of the relatively early type. The jaṅghā emulates the type noticeable at the main shrine including the presence of finely modelled Dikpāla figures (Plate 481). On the basis of the bhadra and the kapilī-khattaka images, it may be inferred that the karṇaprāsādas were, in sequence, dedicated to Kubēra (SE), Āditya (SW), Dēvī (NW), and Vināyaka (NE). (The choice of deities for the karṇaprāsāda does not fully conform to the standard medieval conventions.) In general, the vyāla figures, completely absent on the main shrine, occur in these corner-shrines at least in the salilāntaras of the kapilī.

These five buildings together retain several features of late tenth century; among them the two arms for the Dikpālas, the style of postures and ornaments of the figure sculptures, transitional form and proportions of the grāsas in the grāsapaṭṭī, the bistriated varaṇḍikā, the archaic form and heavy detail of the gajatālus and the kōlas of the ceiling, and the doorway decoration are determinative in that direction. The inclusion of the sub-shrine for Kubēra may be in response to some older tradition and the presence of vyāla figures in the salilāntaras, at least of the four sub-shrines, once again point forward tenth century. The absence of parikarma for the jaṅghā images (excepting at the bhadras) as well as of the khuracchādya-awning further strengthens this view. The absence here of some of the essential mouldings in the pīṭha and the omission of bharaṇa in the jaṅghā may have been due to architect's decision prompted by the building's relatively smaller dimensions as also possibly by the funds at his disposal. The temple may have been built some time late in the last quarter of the tenth century.

Āhāḍ, Mīrāñ temple (Figs. 94, 95; Plates 482-488)

The so-called Mīrāñ temple (Fig. 95; Plate 482) is about 600 years older than the famous devotee, Mevāḍ's royal lady-saint Mīrāñbāi's time. The temple was dedicated to Viṣṇu and faces west. The prāsāda up to the śikhara-base is well preserved, the original śikhara, however, was replaced by a later one. The maṇḍapa, too, is of very late construction and, like the śikhara, it looks as unharmonizing as it is unsightly.

The prāsāda stands at the turning point of the stylistic era and hence historically it is an important document of what happened at that time, especially because the two other schools—Ānarta and Arbūda—of the Mahā-Gurjara style have lost their countable buildings of those very crucial last two decades of the century. The building possesses several typical late Mahā-Gurjara formal and motival features, but also foreshadows what was to come with the dawning of the Maru-Gurjara style in the first quarter of the 11th century.

The pīṭha here still has a Mahā-Gurjara look (Fig. 94; Plate 483) because of the jāḍyakumbha's typical decoration (Mandesar Sūrya temple; Nāgadā Alōka Pārśvanātha) and the form of the grāsas in the grāsapaṭṭī, though a little degenerate, continues to be as in the Mahā-Gurjara temples. However, the kumuda is replaced by a true unhesitant karṇaka. The vēdībandha, too, reveals the same ambivalent tendencies. The kumbha still shows the splayed lower end of the tenth century examples and there is that typical, though somewhat smallish (and vestigial), lotus bud-loop decoration at kumbha's visible faces, excepting at the subhadras where a niched figural composition (with an arch above) appears, a motif that was to be common indeed at all situations on kumbha-faces in many Maru-Gurjara buildings and which was already known at Sikar (Harṣanātha main shrine) and a few decades later at the Nīlakaṇṭha temple at Rājorgaḍh. The kalaśa at the bhadras shows a complex of ratna motif (Plate 484), one other harbinger of the Maru-Gurjara decorative preferences.

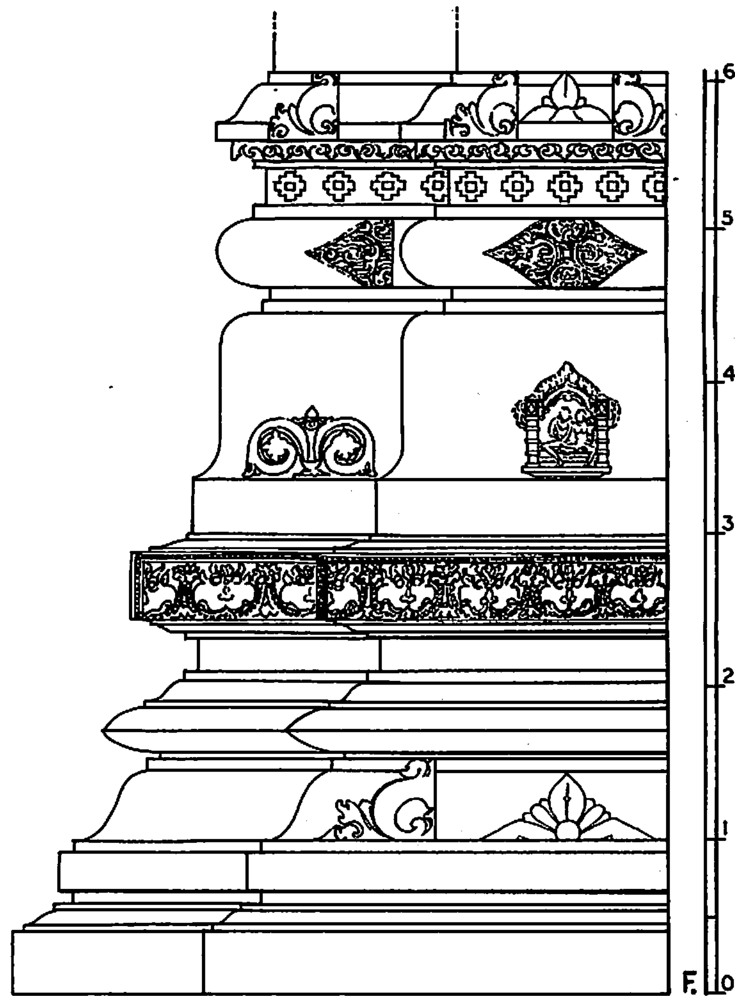


Fig. 94. Āhāḍ. Mīrāñ (Viṣṇu) temple, prāsāda, pīṭha and vēdībandha.

The antarapaṭṭa has the typical Mahā-Gurjara (but also in some cases early Maru-Gurjara) kuñjarākṣa in series. The upper portion of the maṇḍōvara above the kapōtapālī for the first time introduces two mouldings which so far are known only from the Maru-Gurjara buildings; these being the mañcikā (pedestal moulding) and a rūpapaṭṭikā below the jaṅghā proper, both known at the Sōmēśvara temple in Kirāḍu (western Rajasthan, c. A.D. 1020), which is a full-fledged Maru-Gurjara building: (The mañcikā at Āhāḍ shows a series of hanging kalikās or stylized buds.)

The jaṅghā betrays complexity of form earlier unknown, the parikarma is applied not only at the bhadra-khattakas (and at the karṇas) but at the pratirathas as well. Also, the pillarettes of the parikarma are doubled, one staggered behind the frontal pair. The wall-imagery comprises Dikpālas at the karṇas (Plate 485) and apsarases at the pratirathas as well as at the upabhadras and also at most salilāntara-recesses (Plates 485, 486) except those that lay between the upabhadra and the pratirathas where vyālas still linger (Plate 486).

Dikpālas such as Indra, Agni, and Vāyu (Plates 485, 486) are in the best traditions of the late years of the tenth century: So also are the apsarases (Plates 485-487). The udgamas crowning the niches are short; they are of the perforated as well as of

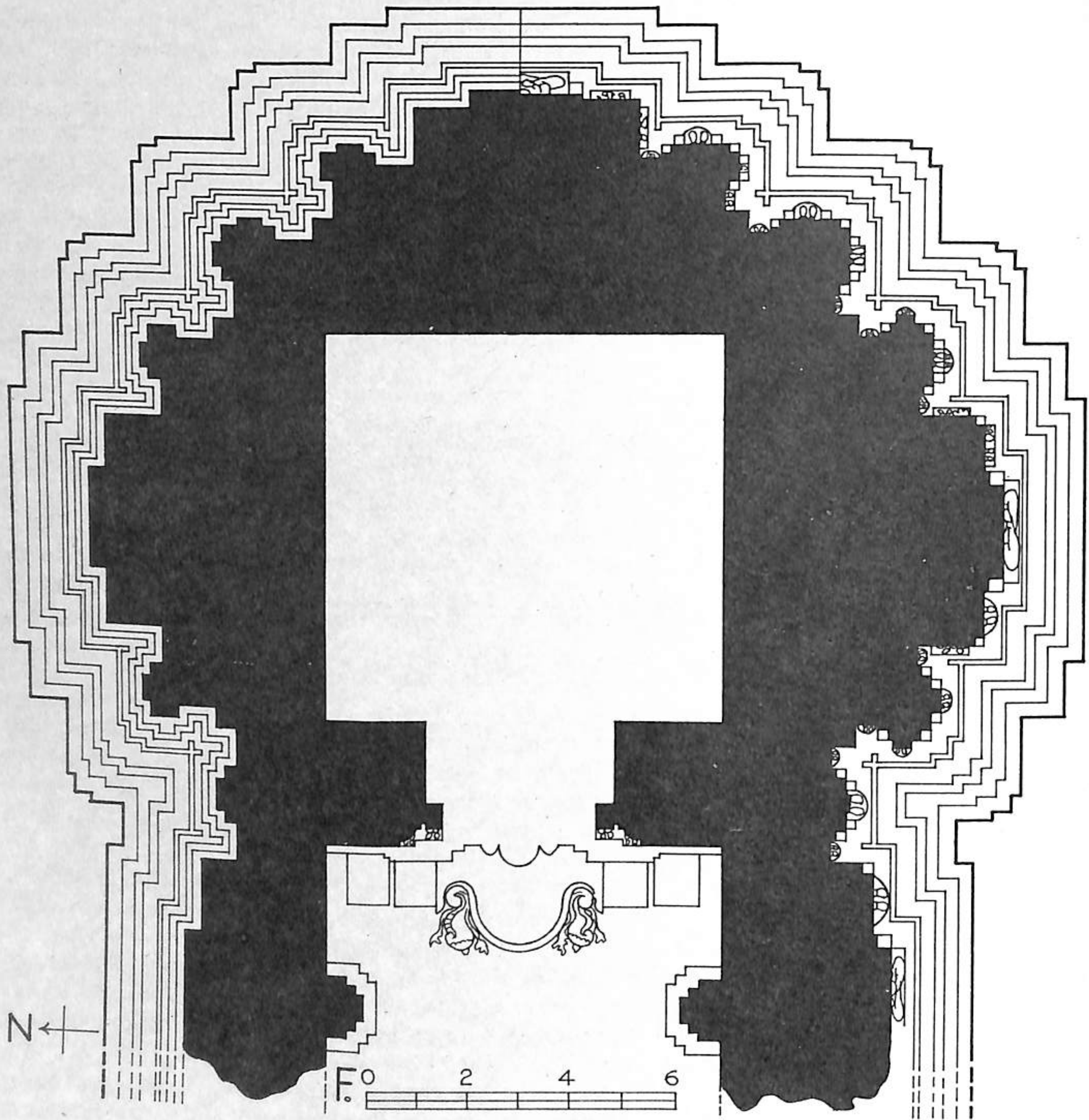


Fig. 95. Āhāḍ. Mīrāñ (Viṣṇu) temple, plan.

unperforated type. The large khattakas at the bhadras as well as at the two kapilī-walls are uplifted by a single large figure of bhāraputraka inserted in the rūpapaṭṭī. The one at the western bhadra even plays a flute (Plate 482). The bhadra images represent Brahmā-Sāvitrī (N), Lakṣmī-Viṣṇu (W), and Hara-Gaurī (S); the kapilī images show a seated goddess at the north as well as at the south, that at the north has a corpse as mount. The bhadra as well the kapilī-khattakas have the miniature Phāṁsanā roofs as at Mandesar and at Nāgadā where too one meets with the uplifting large bhāraputraka. Above the jaṅghā, the karṇa and the pratiratha show maṇipaṭṭī, gagārapaṭṭī—rather unusual decorative belts in this situation—and square fluted bharaṇa, topped by a plank, bearing hanging pallavas or stylized leaves with carving at the extremity. While this feature is exceedingly rare in the tenth century (it is met with at Kirāḍu in the contemporaneous Viṣṇu temple), it is everywhere encountered with considerable constancy in the next century, in the Maru-Gurjara buildings. The bhadras and the kapilī-walls show a wide śīrṣapaṭṭī above the maṇipaṭṭikā. The bistriated varaṇḍikā displays kuñjarākṣa in the lower, and paneled plain diamonds in the upper antarapaṭṭa. The two kapōtapālīs have gagārakas in suspension at the lower edge, the form still is of the tenth century. There was a third course above, of ūrdhvacippī with its minor paṭṭī-band which supported the śṛṅgas of the śikhara. At the bhadras, instead of the antarapaṭṭa and the ūrdhvacippī, comes a large and prominent kakṣāsana member, perhaps a part in the original design of a very large kakṣakūṭaka abutting the uraḥśṛṅga (Plate 482). [This novel feature is also present above the kapilī-walls (Plate 482). Something of that sort, but on a still larger scale existed in the elevational scheme of the śikhara of the Kākana-maṭh temple in Suhāniā, a Kacchapaghāta temple of *c.* A.D. 1010 in Madhya Pradesh.]

The shafts of the four decorated pillars rebuilt in one of the chatrīs standing within a group of funerary shrines to the northeast of the temple may have originated from the maṇḍapa columns of this so-called Mīrañ temple (Plate 488). Their details seem slightly more advanced than those in the hall of Nāgadā's Sās temple. But they look more ancient than those met with in the early 11th century Maru-Gurjara buildings of western India.

The prāsāda of the so-called Mīrāñbāi's temple casts so much new light on the dark phase that the loss of the original śikhara and of the maṇḍapa seems all the more regrettable. The temple seems to have been founded around A.D. 990-1000.

Āhāḍ, Ādinātha temple (Figs. 96, 97; Plates 489-496)

Of the five Jaina temples of the virtually deserted ancient township of Āghāṭa, only one building, now going by the name of Kēsariyājī (Ādinātha) but originally dedicated to Jina Mahāvīra, is of real consequence. Despite later renovations of mid 11th and again of the late 15th (or early 16th) century, at least the prāsāda preserves much of its older fabric up to its walltop. Stylistically, it is by far the earliest Jaina building today extant in Āhāḍ, though latest in the tenth century in Mēdapāṭa.

The main Jaina group of temples is located on the eastern outskirts of the town. The ancient temple of Mahāvīra, now Ādinātha, and its neighbourly temple of Pārśvanātha which is somewhat later (*c.* mid 11th century A.D.) are northerly oriented as at Osiāñ, Ghāṇerāv, and some Jaina temples of the medieval times such as at Kumbhāriā in Gujarat and at Sādri and Nāḍol (Padmaprabha) in Rajasthan.

The ancient temple of Mahāvīra stands on a high jagatī whose back and profiles were completely renovated in later ages. The two subsidiary dēvakulikā-shrines flanking the late medieval storied balānaka-portal are of 11th century as earlier noticed; however, as indicated by their hieratic images, they originally were of brahminical

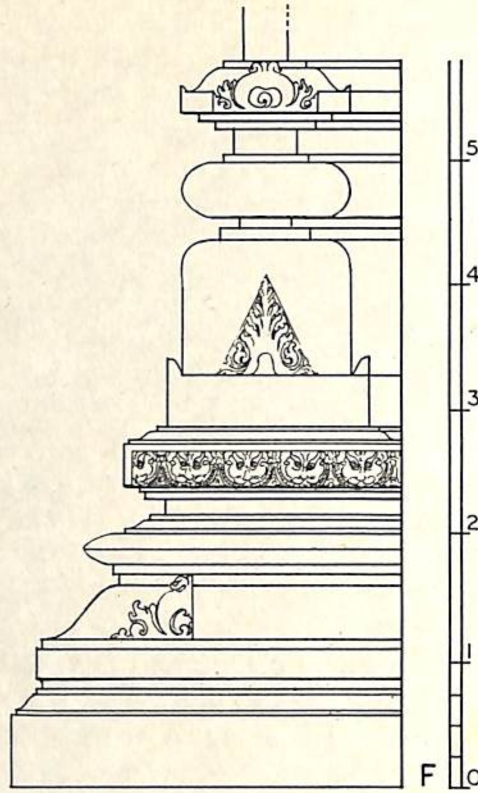


Fig. 96. Āhāḍ. Ādinātha (Mahāvīra) temple, prāsāda, pīṭha and vēdībandha.

dedication, transplanted to their present situation possibly in late 15th century in Mahārāṇā Rājamalla's time, from their original location somewhere about the old kuṇḍa in Āhāḍ where a couple of minor shrines of the like type are still met with.

The doorframe of the temple of Mahāvīra is a later substitute of the original. The engaged pillars flanking it, however, are old and formed part of the original design of the ancient foundation.

The main temple complex follows the standard Jaina temple plan in having a mūlaprāsāda joined by gūḍhamaṇḍapa, and followed by the trika or mukhamaṇḍapa (Fig. 97), and next a raṅgamaṇḍapa which, however, is a later addition (omitted in the plan.) The disposition of the few dēvakulikās shows that the entourage of the 24 dēvakulikā, usually surrounding the forepart of the Jaina temple, was not intended here.

The mūlaprāsāda (*c.* 22 ft. 6 in.) is tri-aṅga on plan with bhadra, pratiratha, and karṇa as aṅga-proliferations (Fig. 97; Plate 489). Each aṅga-division is further broken up by three phālanās. The pīṭha (Fig. 96) includes in its elevation karṇaka and a grāsapaṭṭī. The kumbha of the vēdībandha (Fig. 96) shows indented half diamonds at karṇas and at pratirathas and small but niched Yakṣīs or Vidyādēvīs at the bhadras, these being Vāgdēvī (E), Cakrēśvarī (S), and Vairōṭyā (W). At the jaṅghā are the Dikpāla figures at karṇa positions and apsarases at the pratirathas, all standing within tall and narrow parikarma-frame (Plates 490-492). Some of the Dikpāla figures, Yama and Nirṛtti in particular, with their clear modelling, gracefully swaying postures, and placidly personable faces are notable examples of figural art of this age in western

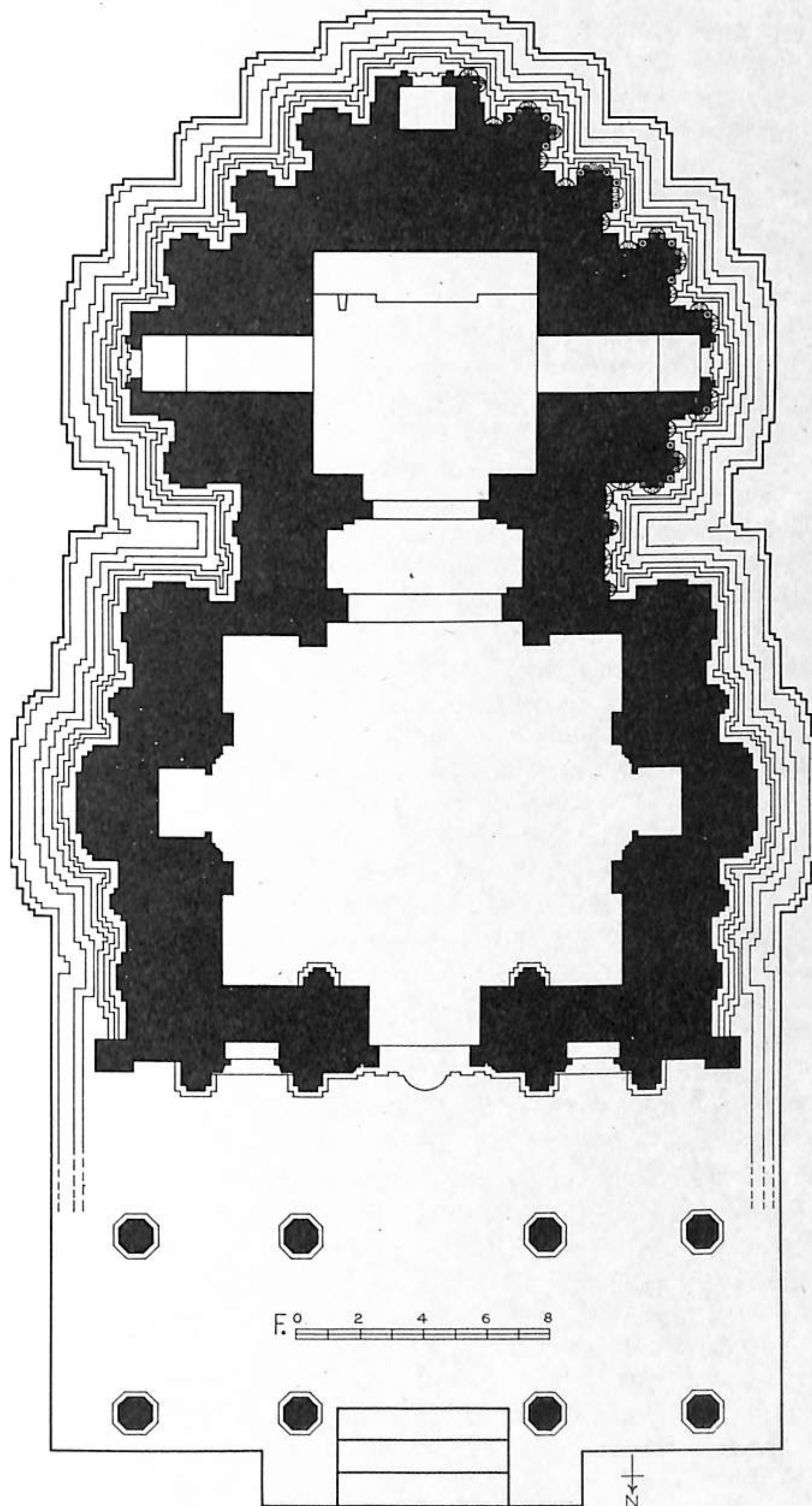


Fig. 97. Āhāḍ. Ādinātha (Mahāvīra) temple, plan.

India (Plates 490, 491). A few of the damsel figures likewise betray fairly high quality in workmanship. The salilāntara-recesses show vyāla figures. The original Jina images of the beautifully formed bhadra-khattakas are missing. The khattakas at the east and west have of late been even pierced through to turn them into windows opening inside the garbhagṛha, this being in defiance of all conventions of sacred architecture. The profiles of the khattakas are embellished with elegant *jāla* pattern (Plate 493); their udgamas show seated Jina figure. The two serene surasundarīs flanking the southern bhadra-khattaka also possess label inscriptions in characters transitional to the 11th century, the one at the left reading in the corrupt Sanskrit *Oṁ Padmāvatyā kārāpitāḥ* (Plate 496), the corresponding one on the right side is not very clearly decipherable; it possibly reads *Oṁ Sarvvadēva duhitā* (*Candrajaya ?* ; Plate 495). Above the jaṅghā is a unique and very handsome paneled śīrṣapaṭṭī with seated Jinas flanked by standing Jinas at the projected parts and Yakṣīs (Padmāvatī etc.) and Vidyādēvīs in the countersunk panels. Above—this is so only at the bhadra points—is the vidyādhara-mālā, band of the flying vidyādhara-angels. At other points occur complex, square, unfluted bharaṇa. The maṇḍōvara ends with a bistriated varaṇḍikā, the śikhara above is of the late 15th or even later period. Conjoined originally by kapilī-walls, the gūḍhamaṇḍapa shares the pīṭha and the vēdībandha with the mūlaprāsāda. Its kumbha, however, shows the paneled figures of Yakṣīs and Vidyādēvīs even at karṇa positions. Thus do we find Cakrēśvarī, Prajñapti, and an unidentified divine figure at the east; and Ambikā, Sarasvatī, and an unidentified female divinity at the west.

For reasons unknown, the jaṅghā of the gūḍhamaṇḍapa was redone in the middle of the 11th century A.D. Even this refurbished part is disturbed and haphazardly rebuilt at some late date. The figures here carry a look of relative lateness; the figure of Cakrēśvarī at the eastern bhadra, in point of fact, bears the label-date s.1106/A.D. 1050. The presence at the jaṅghā of the figures of Jivantasvāmī and of Mahāvīra with the wrathful serpent Caṇḍa Kauśika (indeed a rare sculpture to meet with) hints to the dedication of this temple originally to Jina Vardhamāna Mahāvīra.

The mukhamaṇḍapa has plain Miśraka pillars and its flat ceilings are likewise undecorated, a deviation which rather is a rare instance of aberration of the known Jaina conventions of design.

The bhadra-prāsāda attached to the raṅgamaṇḍapa is, like the hall of the 15th century A.D., simple and uninteresting. Among the other few which lay outside the main complex, the only important one is an east-facing chapel which is in the style of the main shrine and hence contemporaneous with it (Plate 494). Its figural carving is equally good, bearing as it does a seated Jina figure at the bhadra and the customary Dikpāla and apsarās figures in good old style (Plate 494).

The main shrine clearly is in the style transitional toward the 11th century. While the Dikpāla figures with two (in lieu of four) arms, the vyāla figures in the salilāntara-recesses, the square (instead of round) shape of the bharaṇa, the figure-bearing śīrṣapaṭṭī, the absence of khuracchādya and the persistence, instead, of the bistriated varaṇḍikā are features of the temples of the latter half of the tenth century, the presence on the other hand of closely set phālanās in the plan, the karṇaka in the pīṭha, the particular less bold and more stereotyped ardharatna at the kumbha-faces, the highly articulate massing and well-integrated vertical elevation, and the modelling as well as the suave and supple plasticity of the apsaras figures herald the beginning of the 11th century A.D. The palaeography of the two label inscriptions would support a date not later than A.D. 1000. The image in the sanctum is late medieval, but its parikara is in the late tenth century style, which further endorses this date.

Āghāṭa was counted in the medieval Jaina literature as a holy tīrtha. The Śvetāmbara Jaina Poet Dhanapāla of the Paramāra court, refers, along with other sites, to Āghāṭa among the old Jaina *tīrthas* in his *Satyapura- Mahāvīra-Jinōtsāha*, composed in Apabhraṁśa, soon after A.D. 1025. Also, a hymn, by an unknown (perhaps Digambara) Jaina composer of the 12th or the 13th century, includes Āghāṭa in his versified and beautifully alliterated list of the Jaina holy places of the time: (*Āghāṭe Mēdapāṭe Citrakūṭe Trikuṭe*, etc.)

Cittauḍgaḍh, Samiddhēśvara temple relics (Plates 497-500)

The original temple of Samiddhēśvara stood close to the northern bank of the Gōmukha kuṇḍa inside the Citrakūṭa fort. It had been replaced by a 15th century temple. A few of the jaṅghā fragments of a late tenth century temple built here and there in the fort buildings may have originated from this building.

At present what goes by the name of Samiddhēśvara temple (situated about 80 ft. north of Gōmukha kuṇḍa) was originally the temple of Jina Ariṣṭanēmi founded by Vastupāla, prime minister of the Vāghēlā regent Vīradhavaḷa of Dhavalakakka (Dhoḷakā) in Gujarat, sometime *c.* A.D. 1230-1235. After its desecration during the sack of Cittauḍ in early 14th century by Alāu'd-Dīn-Khaljī of Delhi and during the restorations undertaken in the Guhila Rāṇā Mokaljī's time, the deserted building was converted into Śaivaite in A.D. 1428 when a few columns from the ruined original temple of Samiddhēśvara were included to form a four-columned nave of the gūḍhamaṇḍapa. The polished octagonal base of two of these columns show powerfully rendered ardharatnas at the kumbha faces of the kumbhikā-base (Plate 497). The jaṅghā, also octagonal in shape, has plain but polished faces. The polymorphic section above it consists of a tall octagonal belt carrying well-modelled figures such as adoring couples, raticitras or amorous couples, scenes depicting rituals etc. (Plate 500). (This belt is decorated below by a narrow string of gagārakas of the late tenth century type.) Above this figural belt is a maśūraka-cushion relieved by indented diamonds in series, a convention met with in the temples of the Pratīhāra and Cāhamāna periods; then comes a belt of 16 strips with curved tops, containing flamboyant creeper fragments rendered after the goldsmith's craft. The belt of the 24 tall flutings coming above the last shows in its depressions minutely done grāsa-kiṅkiṇikās, serpents etc., alternating with blank flutes, a decorative convention which was noticed in the central columns of the hall of the Nāgadā's Sās temple. The circular segment above contains a vidyādhara-mālā and, leaving next a blank part, the grāsapaṭṭī (Plates 498-500). (The members further above are of the early 15th century A.D.)

On the jaṅghā of the two eastern pillars are inscriptions of s. 1288/A.D. 1232 of two masons paying obeisance to the Samadhēśvara (Samiddhēśvara) temple which beyond doubt proves that these pillars originally belonged to that Śiva temple. Pillars of this form and decoration are met with in the central octagon of the gūḍhamaṇḍapa of the Sun temple at Moḍherā in northern Gujarat (A.D. 1027). However, the workmanship in Cittauḍgaḍh examples looks older as it also is superior in detail and execution. The shafts and their decorative details are polished and highly finished. And they also suggest technical and also some stylistic affinity with the Cāhamāna art of the latter half of the tenth century. It is likely that the original temple was founded in Śaktikumāra's period, before his defeat by Paramāra Muñja. The mean date for the Samiddhēśvara temple could then be between *c.* A.D. 975 and 980 and most possibly before the two Āghāṭa temples—Mīrāṅ and Mahāvīra—discussed in the foregoing pages.

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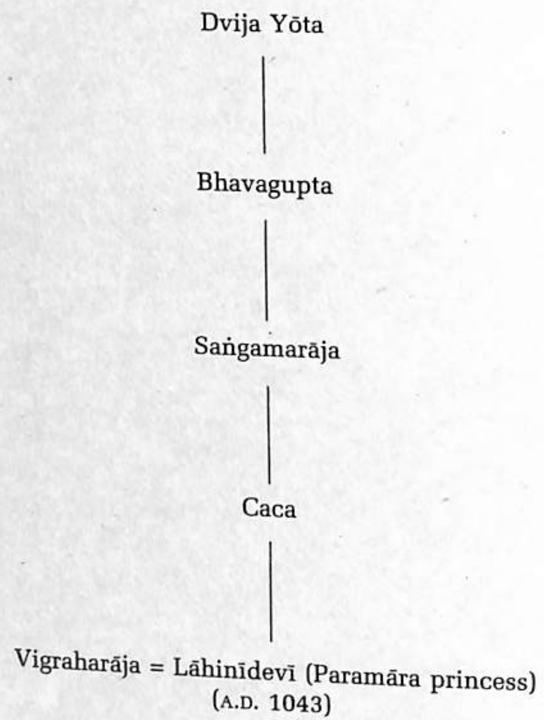
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Genealogical Table: Dvija Dynasty of Vaṭākara



CHAPTER 53 V.C.2.b.

Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c.* A.D. 900-1000

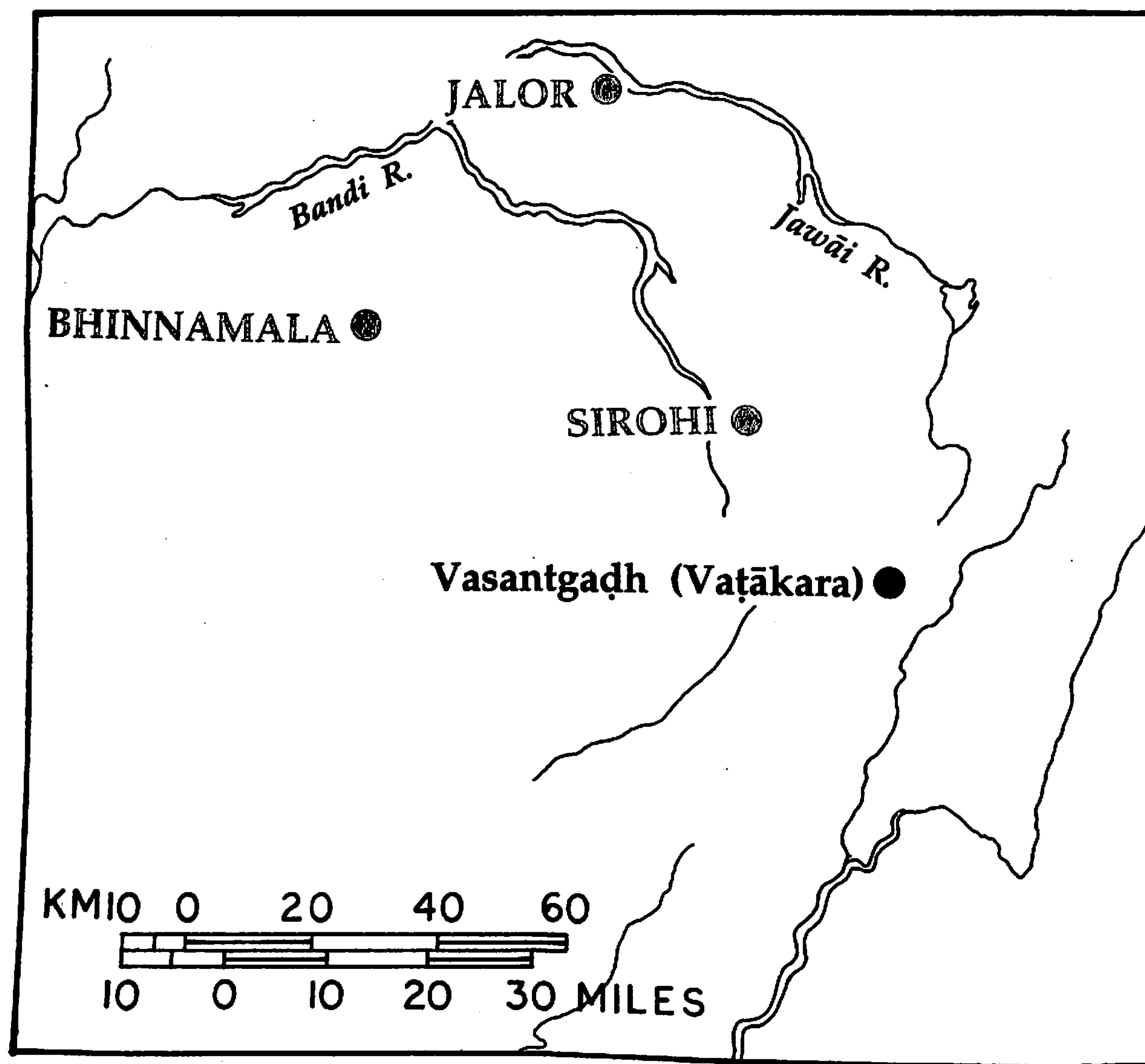
Dvija Dynasty of Vaṭākara

Historical Introduction

About 26 miles northeast of Kharāḍī (Abu Road), there is a small village, Vasantagaḍh, which was known as Vasantapura in the 15th century but as Vaṭākara in the times of the Cāpas of Bhillamāla (seventh century A.D.) and as Vaṭākara-sthāna, Vaṭasthāna, Vaṭapura, Vaṭa, and Vasiṣṭhapura in the medieval period. From about the first quarter of the tenth to *c.* the first quarter of the 11th century, a local brāhmaṇa dynasty ruled from Vaṭākara which must then have been a small but an important town. The fifth (who was the last) dynast Vigraharāja apparently had died childless and his dowager widow Lāhinīdēvī—a Paramāra princess of Candrāvatī—seems to have handed over the principality to her brother Pūrṇapāla. From the inscription dated s. 1099/A.D. 1043 of the so-called Lāṇa-vāv or Lāhinī-vāpī, it is learnt that Lāhinīdēvī's great grand father-in-law Bhavagupta had added to the ancient temple of the Sun a prākāra and a pravēśa-dvāra or entrance. In point of fact, it is probably in the period of Bhavagupta—third quarter of the tenth century—that Vaṭākara received its present ancient buildings, namely the Vaṭēśvara Mahādēva (completely renovated), the Brahmā temple (greater part renovated), the Sūrya temple (partly ruined), and above all its finest and well-preserved monument, the so-called Lāhinī-vāpī, a small step-well of considerable elegance and merit. On the high hill to the south of the ancient township was founded a temple in s. 682/A.D. 624 to Kṣēmāryā (Śāntā-Durgā or Ambikā-Kṣēmaṅkarī) by Rājilla, son of Vajrabhaṭṭa-Satyāśraya, a local vassal chief of the Cāpa king Varmalāta of Bhillamāla. The town thus was already sufficiently ancient.

In the reference found in the Lāhinī-vāpī inscription that the ancient temples of Arka (Sūrya) and Bharga (Brahmā) were originally built by Vasiṣṭha and renovated (rebuilt) by the "paurajana" (citizens) of Vasiṣṭhapura, it is implicit that earlier buildings (conceivably in brick and timber) existed on the site and these presumably may have been of the seventh century as was plausibly the hill temple of Kṣēmaṅkarī.

There was, perhaps, an ancient Jaina temple in Vaṭākara. The present one standing some distance away to the northeast of the Sun temple, however, is a later building of the 15th century. From its underground cell were found many metal images including the famous pair of the large Kāyōtsarga Jinas dated to s. 744/A.D. 688. And a stone bearing an inscription in the seventh or eighth century A.D. characters lies there in the débris. In any case, the Vaṭapāla-gaccha of the medieval times, known only from a very few inscriptions, possibly took its appellation after this town—Vaṭākara, Vaṭasthāna, or Vaṭapura—and this sub-order of monks seemingly was different from the famous and extensive Vaṭa-gaccha *olim* Bṛhad-gaccha, both the gacchas otherwise being the filiates of the Śvetāmbara Church.



Arbudamaṇḍala [Âbū area] (Rajasthan), Dvija Dynasty of Vaṭākara, temple site.

Architectural Features

The Vaṭākara style, though related to that of the rural (and lesser) style of the subjacent Paramāra princedom of Candrāvatī, is still distinctive for its idiom and clarity of workmanship. The dala-vibhakti of the plan, and hence the elevation of the buildings, in this style is simple. Among the extant buildings, the Sun and the Brahmā temples were sāndhāra. Pīṭha, as in Mahā-Maru style but unlike Mahā-Gurjara, is absent; vēdībandha, its lower mouldings in particular, served the purpose of pīṭha.

The kumbha of the vēdībandha is sometimes relieved with half-diamond and half-lotus motifs and the kapōtikā by plain but cleanly cut ṭhakāra at intervals. Figural carving is applied rather sparingly as well as sparsely as in the doorframes; and the Miśraka or composite class of pillars, very plain, otherwise have figure-bearing capitals. It is clear that the figural carving was not a strong point with the guilds who built these buildings; and that is why the jaṅghās are without figures and also without the aṅga-bhaṅga or aṅga-bhēda differentiation. Superstructure of the building is in no instance extant. Perhaps it was intended to be built in brick but in each case was either never finished, or else collapsed in antiquity. The niches, wherever figuring, are applied in the interior (in the antarāla in the case of Sun temple); they show nicely formed śūrasēna-gablet as a pediment.

The building material—grayish white marble—though coarse, did permit careful finish. The stones are well-dressed, and the plain faces of the wall along with the varaṇḍikā mouldings reflect an austere elegance and neatness almost early Hellenic in feeling. This is perhaps by way of *récompense* for the absence of figural carving.

Vasantagaḍh, Temple of Arka (Sūrya) (Figs. 98, 99; Plates 501-509)

The temple stands on a high mound whose surface is largely covered by stone chips and discarded as well as fallen stones (Plates 501, 502). (The mound perhaps conceals the relics of the preceding building.) The sāndhāra building (Fig. 99) has very broad bhadrāvalōkanas (Plate 502), each having two pairs of dwarf columns placed as usual over the vēdikā and āsanapaṭṭa members which, however, are uncarved; the bhramaṇī or ambulatory passage, too, is rather wide, signifying that, excepting a simple roofing, possibly no superstructural construction for these parts was contemplated in the design. The plain square garbhagṛha has a moulded, low, continuous vēdībandha whose kapōtikā is relieved at intervals by very cleanly shaped and beautifully formed ṭhakāras (Fig. 98b; Plate 503). The niches applied at the central part of the plain walls are vacant. From the nature of the floor plan, it seems that only the garbhagṛha was intended to have a śikhara, very probably Latina, as it possibly was at the Sun temples at Brahmāṇa (Varmān, *c.* mid ninth century A.D.), Bhillamāla (Bhinnamāla, Jagatsvāmi, destroyed), and Kanthādurga (Kanthkōṭ, *c.* early tenth century A.D.) where it is in actual evidence (Plate 557). (There is in fact a strong familial affinity in the floor plan between these four Sūrya temples.)

Inside, the bhramaṇī at the bhadras has plain Miśraka pillars and Bhadraka pilasters arranged distylar-in-antis with capitals bearing kumāra, pramatha, and grāsamukha figures. (The corresponding dwarf pillars of the projecting bhadrāvalōkanas reflect the same formal ordering of sub-parts and capital decoration; Plates 504-507.) The ceilings, together with the supporting pillars, of the gūḍhamaṇḍapa long ago have collapsed, the débris almost completely hiding the garbhagṛha-doorframe. (The southern wall of the garbhagṛha is also partially damaged.) The bhadra, and hence the bhadrāvalōkanas of the gūḍhamaṇḍapa, are much narrower as at Kanthkōṭ and Varmān (where avalōkanakas, however, are absent.) Consequently,

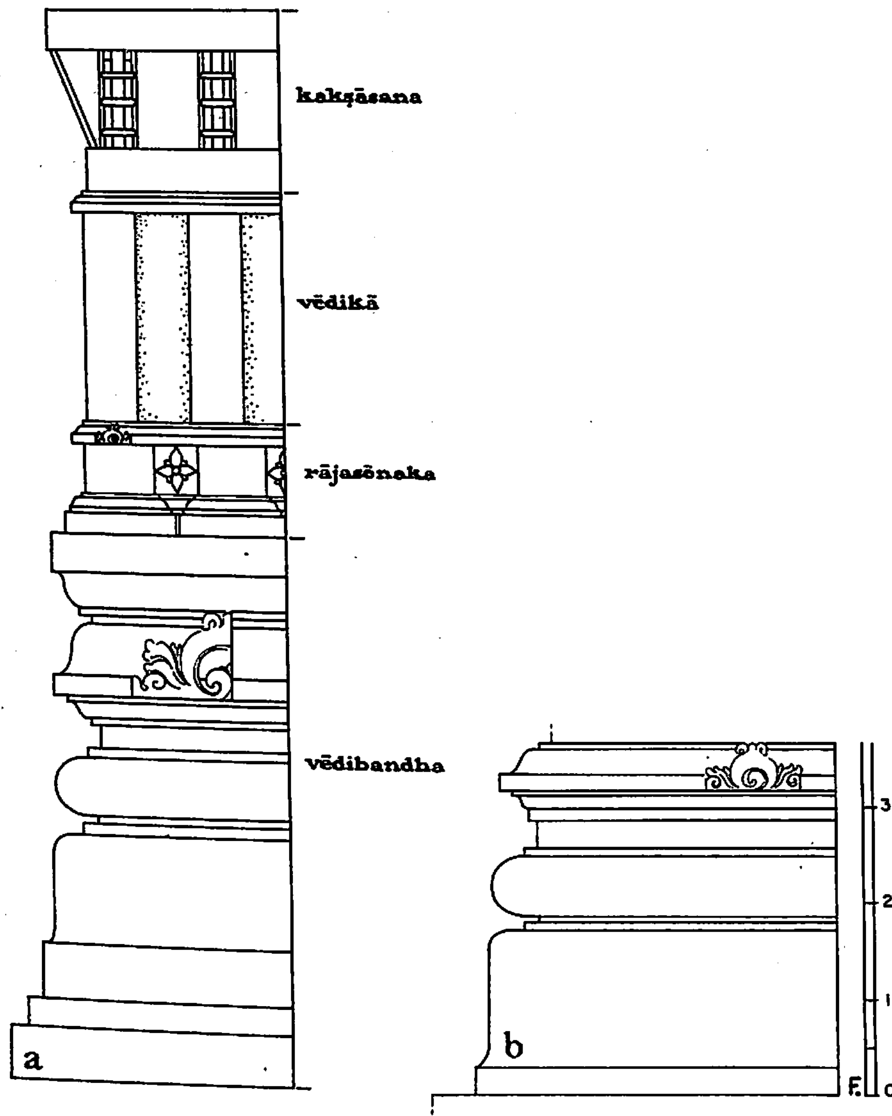


Fig. 98. Vasantagaḍh (Vaṭākara). Temple of Arka: a. outer wall, elevation of bhadrāvalōkana; b. garbhagṛha's vēdībandha.

only a single pair of dwarf pillars is used here. The prāsāda is about 41 ft. across the bhadrāvalōkanakas.

The antarāla-walls harbour a pair of large khattaka-niches, the handsomely carved śūrasēna-pediment of the instance located in the south wall (Plate 508) bears a kinnarī-head whose profile is beautiful enough to have led Vincent Smith to rapturous praise, but, when viewed at the front, her features look hard.

The gūḍhamaṇḍapa is without its front karṇas, the mukhamaṇḍapa is conjoined, rather awkwardly, at the avalōkanas' eastern extremities (Fig. 99) as at Varmān (*EITA*, Vol. II, Pt. 2, Fig. 177).

It is, of course, the appearance of the exterior which, despite its plainness, commands attention. In fact the architect has made a virtue out of its very simplicity. For the exquisitely dressed (though unpolished) stones have been carefully piled to form a smooth, faultless walling which stems from an equally simple but well-moulded vēdībandha that is relieved only by ardharatna and ardhapadma bosses at the kumbha-face (visible at the lower part of the kapilī or junction-walls at portions exposed from

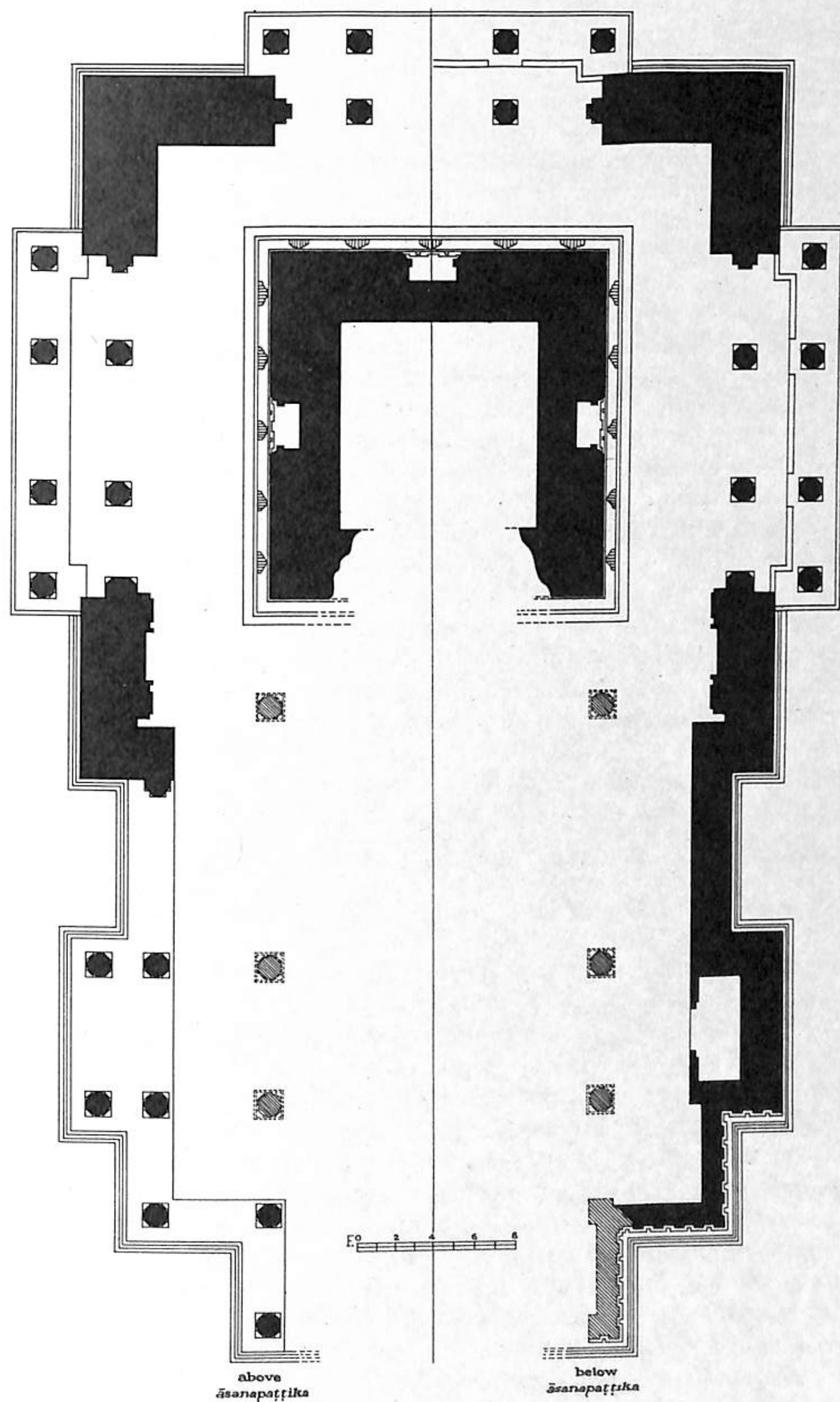


Fig. 99. Vasantagaḍh. Temple of Arka, plan.

the surrounding débris), the motifs which often appear at that place on the Mahā-Gurjara temples of Rajasthan of the period between A.D. 960 and 1000, but not in Gujarat where they apparently found entry late in the tenth, but more clearly from the early 11th century; it is in fact ubiquitous from the first quarter of that century. The reliance for effects on masonic rather than decorative work is equally in evidence in the double-coursed varaṇḍikā, very gracefully topping the wall and almost succeeding in cancelling the "void" or incompleteness in elevation created by the absence of the śikhara. The daṇḍacchādya-eave above the bhadrāvalōkanas with its light, elegant, and shapely form, and the subtle angle of its inclination, contribute no less to the "Attic" appearance of this dignified balcony.

The mukhamaṇḍapa is much too ruined (Plate 509). Its components correspond with those that are seen in the bhadrāvalōkanas—a plain rājasēnaka set over a powerfully chiselled and strongly marked vēdībandha, next an unadorned vēdikā along with the stark plain āsanapaṭṭa, and, finally, the paneled kakṣāsana without ornamental enrichment. The overall length of the temple inclusive of the mukhamaṇḍapa is about 66 ft. It is thus a medium large temple of its times.

D.R. Bhandarkar had assigned seventh century to this temple, an estimate off the mark by over two and a half centuries. K. DE. B. Codrington, in his comment on Vincent Smith's observation (*infra*, p. 114), assigns tenth century which denotes the true temporal bracket for the building. To be more precise, it must be *c.* A.D. 960, for the śūrasēna type here bears close affinity with the one that was on the south face of the gūḍhamaṇḍapa of the Sōmanātha temple at Prabhāsa (Plates 508, 648); also, the ardharatna and ardhapadma on the kumbhas are not known that way in western India before the latter half of the tenth century A.D. On an average count, the building's period seems coeval with Bhavagupta's reign, when, by the corporate efforts of the royalty and the people, most of the present stone buildings of Vaṭākara were raised.

Vasantagaḍh, Bharga (Brahmā) temple (Plates 510, 511)

The temple of Brahmā was a twin, though perhaps a little smaller, to the somewhat better preserved Sūrya temple. Its exterior walls (along with the bhramaṇī) and the gūḍhamaṇḍapa (together with the mukhamaṇḍapa) have disappeared. Only the vēdībandha mouldings (which, however, drop kalaśa) of the exterior remain (Plate 510), just as the triśākhā-doorframe of its garbhagṛha, now seeming ungainsome by a coat of oil paint. The pēdyāpiṇḍa of the doorframe contains a pratihāra figure below the outer vallīśākhā, nāga at the end of a narrow padmaśākhā (which is middle), and Jāhnavī (and Kālindī at the corresponding position) where the second or inner vallīśākhā terminates (Plate 511). Gaṇēśa is at the tutelary block; and a depressed channel (an apology for a regular uttaraṅga) shows only the heads, perhaps of the nine planets, in series. The physical features of all sculptures, even as they reflect tenth century, are rather hard and unattractive. (The Brahmā image within the sanctum, even if it had not been recut and made shallow, possessed the same sort of wooden features as the other sculptures.) The kumbhas in the vēdībandha of the outer wall form a continuous chain (Plate 510) as it was with the gūḍhamaṇḍapa of the Sōmanātha temple at Prabhāsa. The period of the temple is same as that of the Sūrya temple and the building is possibly contemporary with Prabhāsa's famous temple of Sōmanātha.

Vasantagaḍh, Temple near Lāhinī-vāpī (Plate 515)

This small temple stands a little distance to the southeast of the Lāhinī-vāpī. The cube of the garbhagṛha is broken into karṇa, pratiratha, and bhadra. Other elevational features are those of the Sun temple excepting for the presence of a rather distracting,

wide, plain madhya-paṭṭikā at the maṇḍōvara. The porch is lost and the building's north aspect is damaged.

Temple remains (not illustrated)

On the way to the Jaina temple and some distance to about the northeast of the Sun temple once stood a temple like the one near Lāhinī-vāpī, but only a solitary (and fragmentary) wall now remains.

Vasantagaḍh, Lāhini-vāpī (Fig. 100; Plates 512-514)

The beautiful vāpī, even when it carries Lāhinī's name—Lāhinī, according to the inscription, of course, had renovated it—predates her period by three generations. Excluding the porch, the vāpī is about 63 ft. 9 in. long and 42 ft. wide. Although less elaborate in its adjuncts and internal components than Osiāñ's step-well, and not so deep as Ābāneri's step-well, its five landings with their series of descending flights of steps are as well-orchestrated as they are beautifully proportioned. Its features formally are of the Mahā-Maru; however, the style is Mahā-Gurjara.

The access to the first landing in the vāpī is through a catuṣkī-porch laid at the middle section of the western edge (Fig. 100; Plate 512). Its components parallel the style of those of the bhadrāvalōkanakas and the mukhamaṇḍapa of the Sun temple. On

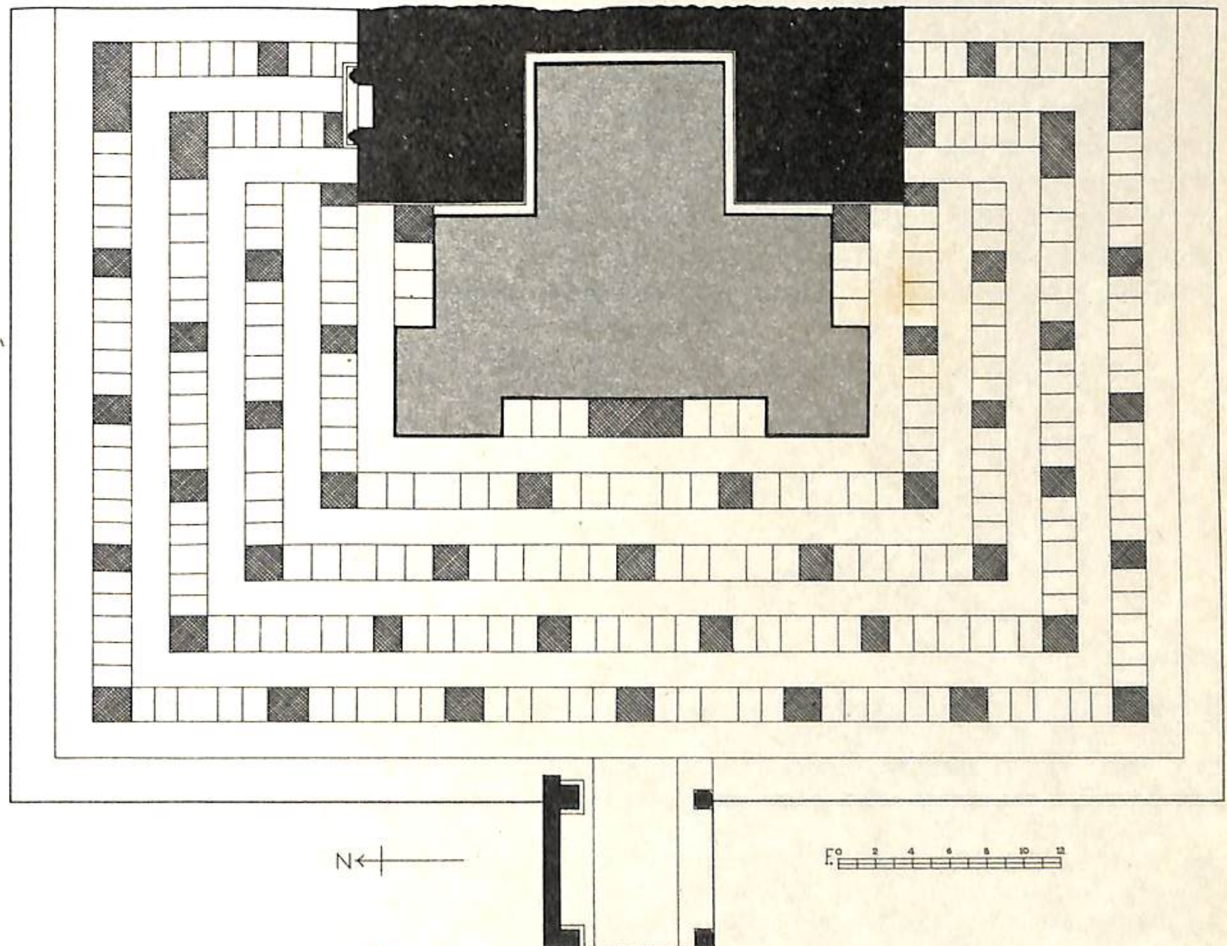


Fig. 100. Vasantagaḍh. Lāhinī-vāpī (Lāṇ-vāv), plan.

the opposite side, facing the catuṣkī, is the kūpa or well proper guarded by a pair of solid towers. Across the tower-tops is stationed an arahaṭṭa (Persian wheel) for drawing water from the well. The presence of the well and its organic articulation with the tank and the towers supporting the water-fetching device are functionally a thoughtful, and aesthetically an arresting, feature which is absent in Gujarat parallels which otherwise are lavishly embellished by niches at the face of the flights of steps, and sometimes with corner-shrines within (Roḍā) or without (Dedādarā) in the Mahā-Gurjara (and subsequently also in the Maru-Gurjara) period (Moḍherā, etc.)

The Vaṭākara vāpī's towers (Plate 513), like pratōlī's pylons, are beautifully formed, each showing five vertical sections, the lower two are demarcated through the mediation of plain paṭṭikās, the third by a kapōtapālī, the fourth by a bold karṇaka, and the last one again by a kapōtapālī. Between the towers is a tōraṇa (Plate 513) as at Pipāḍ's vāpī (*EITA*, Vol. II, Pt. 2, Plate 594), a feature later met with in Gujarat in association with the kōṣṭhaka-towers of the pratōlī gate, more prominently of the cities, as at Jhañjhuvāṭaka (Jhinjhuvāḍā, second quarter of the 12th century A.D.), Darbhāvatī (Dabhoi, *c.* A.D. 1230-1255), Bhūtāmbilikā (Ghumli, *c.* 13th century A.D.) and a few other places. The tōraṇa-face, at each side, shows gaṇas between the stambhikā-pillarette and the madala-strut as well as along the topping paṭṭikā.

The north face of the northern tower bears a khattaka at its fourth stage (Plate 514). Its śūrasēna, though slightly less elaborate than that inside the Sun temple (to which it resembles in style), is without doubt beautifully formulated. Inside the stepwell, there was a customary image of Anantaśayana Viṣṇu, now removed from its original position and placed in a modern shrine near the west bank of the tank. The features and quality of the image are those noticed in regard to the Bharga temple.

The Vaṭākara style, for its Miśraka pillars, is related to Candrāvatī style (reserved there though for lesser buildings late in the tenth century). It got its vāpī-form from Mahā-Maru just as in the absence of true pīṭha in its buildings relates it to the same style; however, its execution as well as its masonic excellence, are characteristics of the Mahā-Gurjara. There are no ancestors to the Vaṭākara idiom, nor are there any descendants. Lāhinīdēvī, according to the inscription of A.D. 1043, had also renovated the temples; what was involved in this refurbishment is not clear.

M.A. Dhaky

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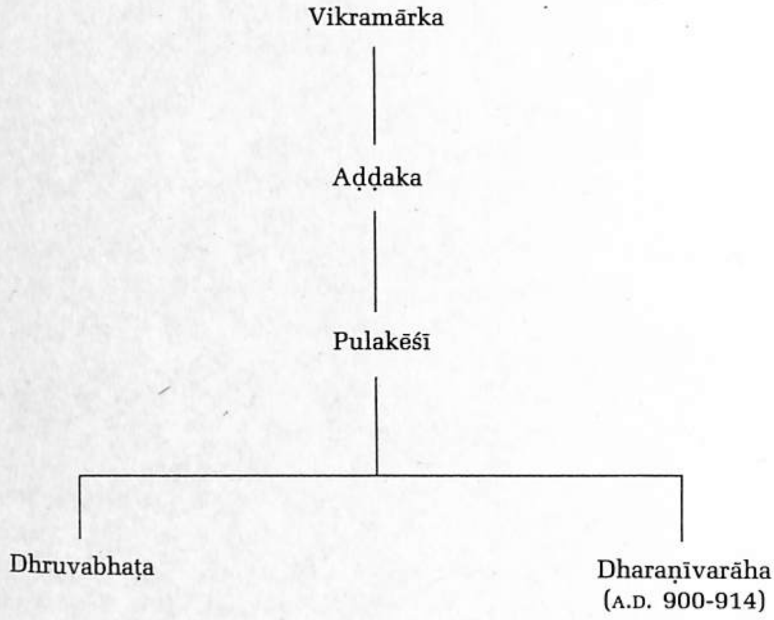
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Genealogical Table: Cāpas of Vardhamānapura



CHAPTER 54 V.C.2.c.

Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c.* A.D. 900-1000

Cāpas of Vardhamānapura: Phase III

Historical Introduction

Prince Dharaṇīvarāha is the up-to-date known last ruler of the Cāpas of Vardhamānapura, the chiefs of the Aḍḍānakadēśa. The Cālukya Avanivarmā II of Nakṣisapura in southern Saurāṣṭra claims to have defeated Dharaṇīvarāha (in or before A.D. 900), who of course had survived this debacle as is clear from his grant dated s. 836/A.D. 914 issued from Vardhamāna. Nothing more is known about this prince nor whether there were any successors.

The extant buildings of this phase in the region are datable between *c.* A.D. 900 and 940, and they mostly are Śaivite. Also, Dharaṇivarāha's bequest of a village in A.D. 914 pertained to Mahēśvarācārya, a Śaivite abbot. From this evidence it is clear that the State's (or at least the ruler's) as well as people's religion probably was Śaivism. However, Digambara (or Yāpanīya ?) sect of the Jainas, as in the earlier phase (*EITA*, Vol. II, Pt. 2, Ch. 41), had continued to flourish as attested by the *Bṛhatkathākōśa* (Apabhraṁśa) of the abbot Hariṣēṇācarya of Punnāṭa Saṁgha, written as this work was in Vardhamānapura in Ś.S. 853/A.D. 932.

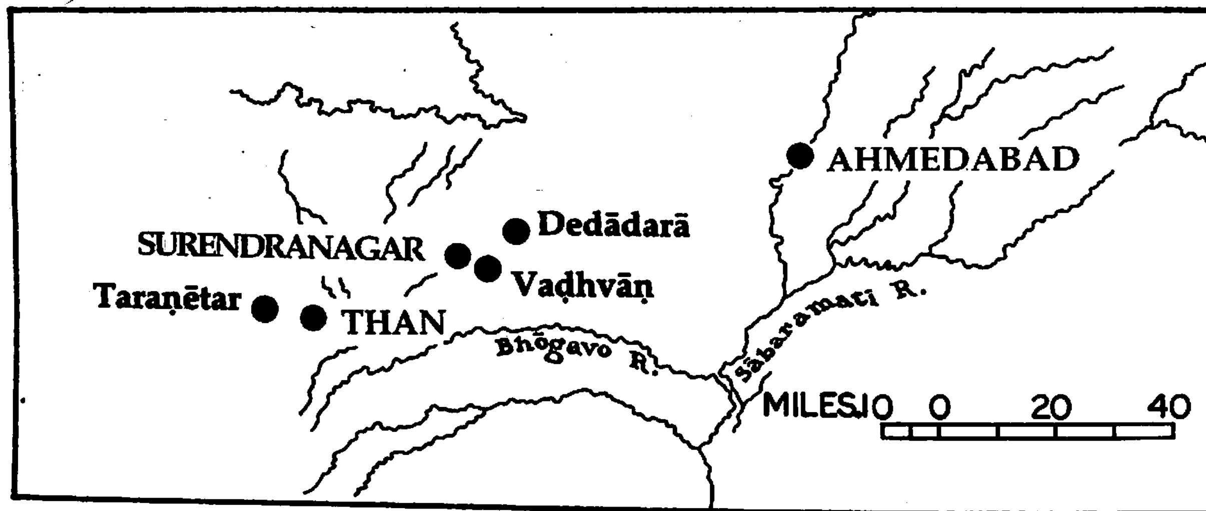
Architectural Features

The style of the first phase as represented by buildings at Thān and Maithāṇ is virtually replaced by a derivative of its superior analogue whose examples are met with in north-eastern Ānarta, as at Roḍā, Śāmaḷājī, Lakroḍā, and Āntarsubā. Of course, there is a gap of *circa* three to four generations between the two phases, with nothing so far known between to fill in; yet the generic connections between the two are strong and sufficiently clear.

The buildings are in pure Mahā-Gurjara style of the period with faint reminiscences (or suspicions) of the Saurāṣṭra style of the foregone Maitraka and the Saindhava periods; on the other hand, their close stylistic kinship to the slightly later Mahā-Gurjara buildings in Kaccha and Ānarta is far more apparent.

The extant Cāpa buildings are known from Dedādarā, Vardhamāna, and Thān (Taraṇētar). The available examples are of the Nāgara class, both in their Latina and Śekharī or Anēkhāṇḍaka form, and there is also a single small example of the Phāṁsanā class in the Taraṇētar temple complex. Tōraṇas, if there were any, have not survived. Among other kinds of construction, two kuṇḍa-like vāpīs, one at Dedādarā and the other at Taraṇētar, are available.

The plan of the Latina temple, as at Vardhamāna (now Vaḍhvāṇ), shows advancement over those of the preceding phase in being tri-aṅga instead of dvi-aṅga.



Saurāṣṭra (Gujarat), Cāpas of Vardhamānapura, temple sites (Phase III).

The elevation, too, evinces progress. Compared to Roḍā examples, the pīṭha with the vēdībandha tends to be less heavy, more shapely, and more articulate as well as with decoration done with considerable firmness combined with delicacy. The medial belts of the jaṅghā, whether a grāsapaṭṭī or a floral band—noticeable at some Latina temples—is likewise powerfully delineated. (The jaṅghā of these temples possessed no figural decoration excepting at the bhadra-niches.) The Taraṇētar temple, which was anēkāṇḍaka, has applied images instead. The śikhara possesses a graceful form and its jāla is incomparably handsome because of its accurately delineated and beautifully interlaced ṭhakāra-web. The triśākhā doorframe is met with in smaller shrines and they largely follow the conventions set in the Roḍā group of temples, their verve and vigour of course have relatively declined. The Pañcaśākhā type, however, shows some advances over, or divergencies in details from Roḍā (Temple III). The mukhacatuṣkī pillars, as those inside the gūḍhamaṇḍapa, are Bhadraka with upper section carved, somewhat in the manner derived from the Bhadraka half columns flanking the garbhagṛha-doorways at Roḍā. The ceilings are beautifully carved, of Samatala and Nābhicchanda class, the latter with powerfully conceived co-radial regression of kōlas as at Roḍā but relatively less heavy and less wooden in look.

The roof of the mukhacatuṣkī (and of course of the gūḍhamaṇḍapa also) is, as in the preceding phase, done in the Phaṁsanā mode. The śukanāsa of the śikhara is coalesced with the top tier of the maṇḍapa roof which, as in the Maitraka as well as the early Mahā-Gurjara temples in Gujarat (Roḍā Temple VII), stagger in gradation in an unpleasant manner. The maṇḍapa roof, as a result, is not crowned with ghaṇṭā-kalaśa and it is not clear whether the śukanāsa possessed a lion figure characteristic of the Nāgara temples.

Dedādarā, Kuṇḍa-vāpī, corner temples (Figs. 101-103; Plates 516-528)

Dedādarā is situated some ten miles northeast of Vaḍhvāṇ. Near the sparsely inhabited village and flanked by fields toward the east and west is an old kuṇḍa-formed vāpī with four shrines standing within at its first corner–landing. The southeastern and south-western shrines are Latina and face north; while the northeastern and northwestern shrines are pañcāṇḍaka, the northeastern building faces west, the northwestern faces east (Plates 516-519).

The southeastern shrine (Plate 520) has features which, surprisingly, are slightly more archaic than the other three shrines; for instance, the presence of heavy "kapōta-like" kapōtapālikā and the madhyalatā of the śikhara with a somewhat archaic looking jāla (Plate 520). A vasantapaṭṭī with boldly rendered half lotuses in chain occurs in the pīṭha (Fig. 101a).

The jaṅghā is topped by a puṣpapaṭṭikā with rosettes that recall Roḍā Temple VI (*EITA*, Vol. II, Pt. 2, Plate 782). The kapōtapālikā-profile is decorated with bold ardharatna and ṭhakāra motifs; the kaṇṭha shows kuñjarākṣas at regular intervals. The śikhara-rēkhā is sapta-khaṇḍā or having seven-segments marked by karṇāṇḍakas; its jāla is allied to, and apparently is derived from, but more refined than the somewhat earlier Saindhava instances.

The mukhacatuṣkī, on plan, is half the square and hence is constricted in width. Its base differs from that of the prāsāda in using khura-kumbha, plain antarapaṭṭa, and kapōtapālikā surmounted by a plain paṭṭa (Plate 518; Fig. 102a). The Rucaka pillars and the corresponding engaged columns show, from the middle section upward, ardhapadma, paṭṭikā, and (flanking the central half diamond) double volutes at the extremities—the details which show kinship with, but are later than, the Roḍā precedents. The triśākhā doorframe likewise is reminiscent of Roḍā (Temple VI) (*EITA*, Vol. II, Pt. 2, Plate 785) and Śāmaḷājī (Hariścandra-ni-cori) (*EITA*, Vol. II, Pt. 2, Plate

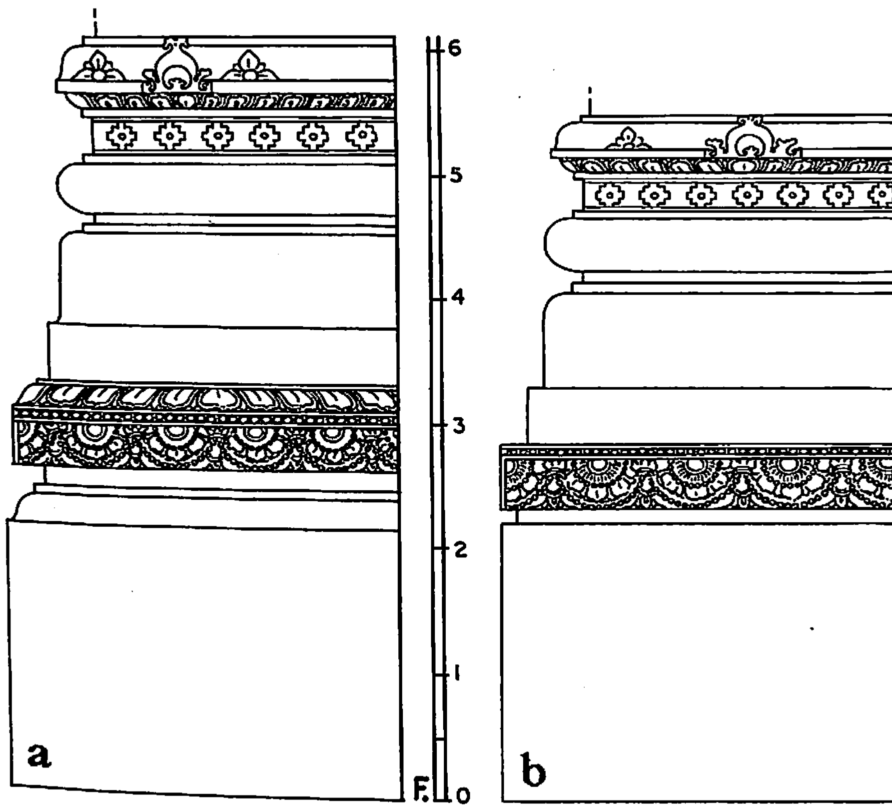


Fig. 101. Dedādarā. Kuṇḍa-vāpī, karṇaprāsādas, pīṭhas and bases:
a. Southeast karṇaprāsāda; b. Northeast karṇaprāsāda.

796) though look later as regards the rendering of corresponding details.

The mukhacatuṣkī is crowned with a Phaṁsanā roof, with frontal and lateral siṁhakarṇa-pediment, which also serves the purpose of śukanāsa (Plate 521).

The corresponding southwestern Latina shrine (Plates 516, 517, 522) is almost identical but with a little shorter, less steep, kapōtapālikā (Plate 523) and somewhat less tall puṣpapaṭṭī and kaṇṭha (Plate 522). Also, the jāla-pattern on the śikhara (Plate 522) is more advanced in delineation.

The northeastern karṇaprāsāda (Plate 524) is dvi-aṅga and pañcāṇḍaka. Except that there is no padmacippikā, its pīṭha (Fig. 101b) otherwise is identical with that of the two preceding shrines. The vēdībandha (Fig. 101a-b) likewise is similar. Unlike the two former buildings, the jaṅghā has bhadra and karṇa separated by a deep recess. It, moreover, has a medial band showing grāsa-kiṅkiṇikā (Plates 525, 526). The wall-top is crowned with puṣpapaṭṭī, kapōtapālī, and kaṇṭha; above this starts the śikhara with four śṛṅgas, placed above the karṇa-corners (Plates 525, 526); while bhadras possess the udgama-pediment. The mūlaśṛṅga or central spire has a somewhat shattered appearance. The mukhacatuṣkī (Plate 527) is similar to that of the two Latina shrines but the base mouldings are a little less tall (Fig. 102b).

The northwestern shrine (Plate 516) is identical with the last-noted. Its triśākhā doorframe (Plate 528) is also identical with those of the rest in showing vallī-, padmapatra-, and vallī-śākhā with Śaivaite pratihāras (as in the Śāmaḷājī precedent), Gaṅgā and Yamunā, and a pair of effaced figures. Although the doorsill here is wanting in decoration, that of the southeastern shrine shows the usual pūrṇakumbha and nidhiputra at the two extremities and the typical Maru-Gurjara floral hemicycle in the

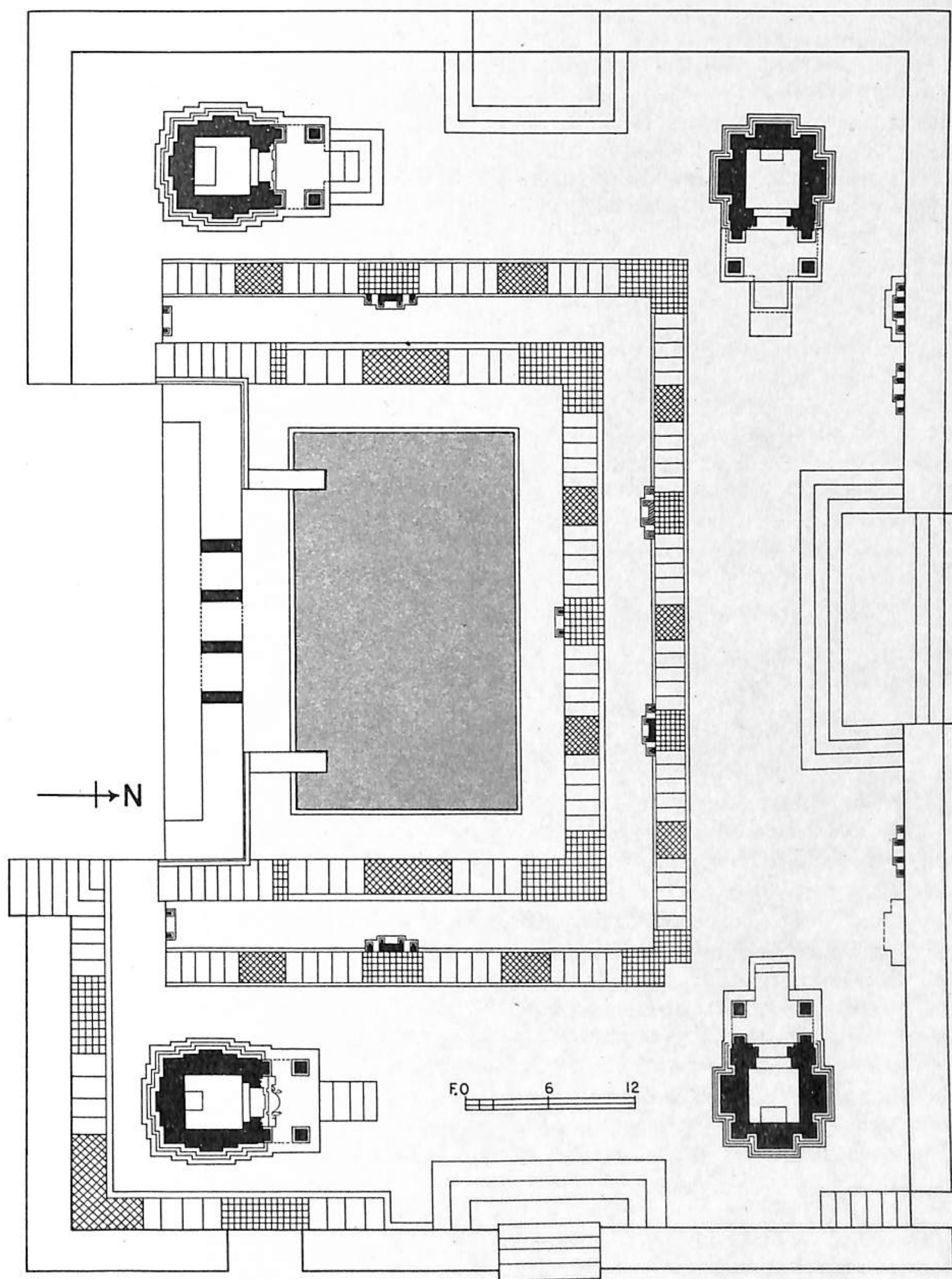


Fig. 103. Dedādarā. Kuṇḍa-vāpī and karṇaprāsādas, plan.

middle. The upper section of the doorframe, at the centres of the three śākhās, shows images of Gaṇēśa, mālādhara, and Kubēra in the order of superimposition. The shrines stylistically seem to date at the beginning of the tenth century, with one qualification that masons who worked on the southeastern shrine to some extent followed the ninth-century vogues.

These four shrines are placed on a wide and sunk upper landing of the kuṇḍa-formed vāpī (Fig. 103; Plates 516-519). The parapet (above the ground) of the vāpī has

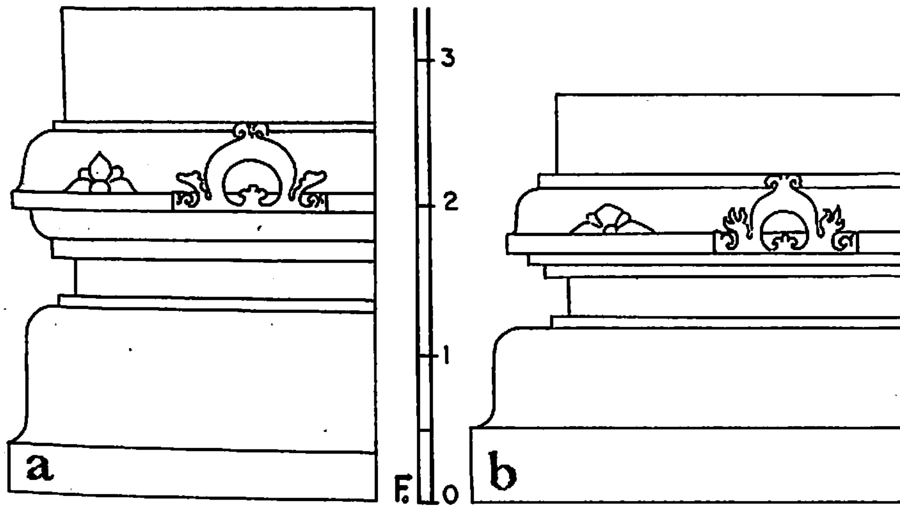


Fig. 102. Dedādarā. Kuṇḍa-vāpī, karṇaprāsādas, mukhacatuṣkī, bases: a. Southeast shrine; b. Northeast shrine.

largely disappeared excepting at the eastern and northern flanks. Wide flight of steps from east, north (which is the widest), and west led to the first platform-like landing from outside; while at the middle section of the south is a water-fetching tower (Fig. 103; Plates 516, 517) with projecting struts preserved at places (Plate 518). Next come two successive but narrow landings with opposed flights of steps (Plates 517-519) before one reaches to the central rectangle which holds the water-sheet (Fig. 103). The central area of the vertical profile of the opposed flights bear khattaka-niche with udgama-pediment (Plates 517, 518). This vāpī, like the shrines it contains, apparently was constructed at the beginning of the tenth century.

The arrangement of landings, shrines, niches, and the size, location, height, and general definition of the flights of steps show considerable improvements on the otherwise similar step-well at Roḍā (*EITA*, Vol. II, Pt. 2, Fig. 164; Plate 790). The descent here through flights of steps is far more well-graded and facile than at Roḍā. The northern (which is the longer) side of the vāpī at Dedādarā, seems also to bear niches flanking the wide stair (Fig. 103).

Vaḍhvāṇ, Rāṇakadēvī temple (Figs. 104, 105; Plates 529-535)

On the southern bank of River Bhogāvo, inside the late rampart wall, stands this famous Latina temple locally (and of course wrongly) going by the appellation "Rāṇakadēvī's temple." It was so named after the consort of Rā' Khaṅgāra, Cūḍāsamā chieftain of Jīrṇadurga (Junāgaḍh) who apparently was slain by Siddharāja Jayasiṁha in c. A.D.

1115. (Rāṇakadēvī, according to the bardic tradition, had died here by self-immolation on the pyre of her husband.) The temple, however, is two centuries earlier than Rāṇakadēvī's time and in style differs from the Maru-Gurjara universally current in Gujarat in the 12th century A.D.

The temple today seems to stand on a featureless modern jagatī; this is so because the original moulded facing has been lost in antiquity, the present bland facing is of this century. Jagatī's eastern forepart likewise has disappeared.

The temple faces east and consists of a Latina tri-aṅga prāsāda; the existence of the gūḍhamaṇḍapa is evidenced by a small fragment of wall surviving at the southwest corner (Fig. 105). The mukhacatuṣkī or entrance-porch at the east likewise is gone.

The Latina prāsāda is one of the finest of its class and times in all northern India. Its short pīṭha (Fig. 104) shows an extremely handsome grāsa-file in a wide paṭṭī (at the karṇas) and at other places tamālapatras in series. In point of fact, this is one of the premier instances of a grāsapaṭṭī in the pīṭha known in all western India. The antarapaṭṭa of the vēdībandha shows double volute boxes with diamonds in recesses between. The kapōtapālikā has the customary ornamentation of ṭhakāra and ardharatna motifs (Fig. 104; Plate 529). The vēdībandha looks less heavy than at Roḍā and also shows improvement in the proportions of component mouldings.

The jaṅghā has a medial band of grāsa-kiṅkiṇikā (Plates 529, 530), the grāsas here are as lively and impressive as in the paṭṭī of the pīṭha. The bhadra-khattakas were at

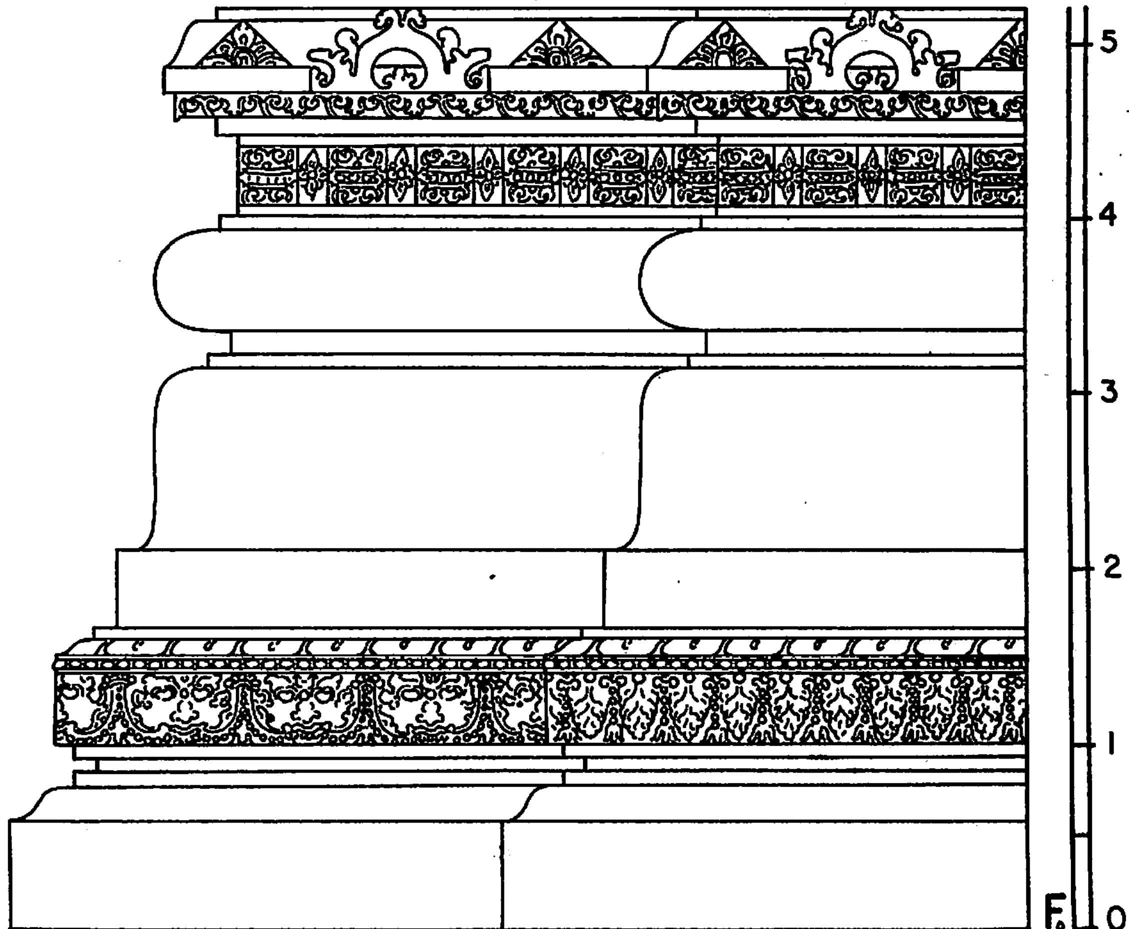


Fig. 104. Vaḍhvāṇ. Rāṇakadēvī temple, pīṭha and vēdībandha.

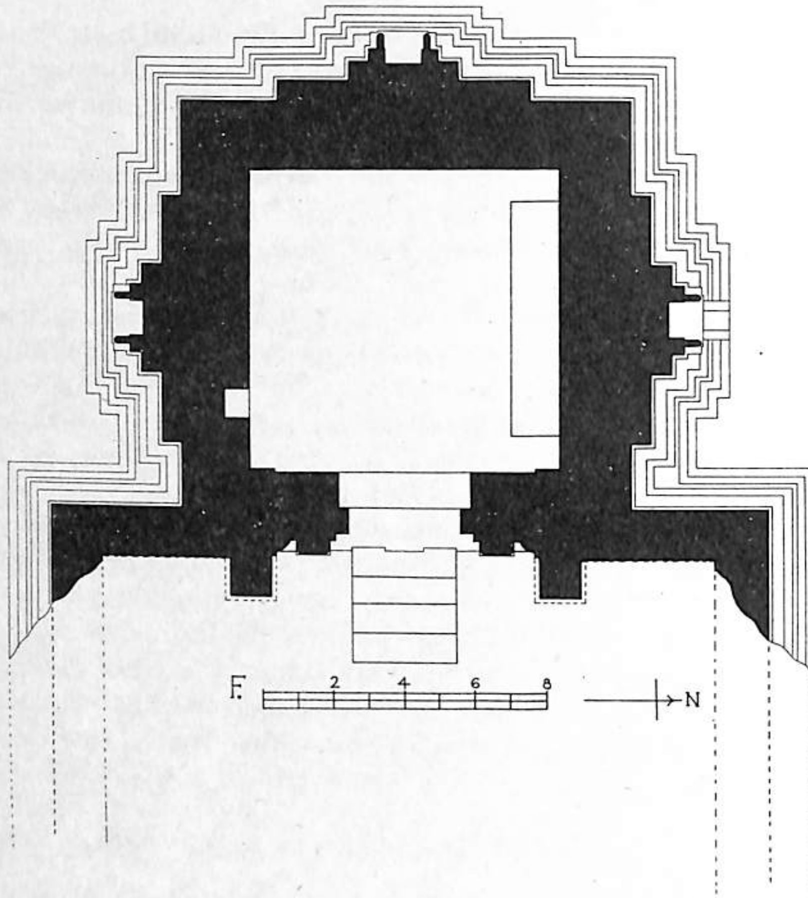


Fig. 105. Vaḍhvāṇ. Rāṇakadēvī temple, plan.

the bottom lifted by a series of seven bhāraputrakas; the miniature pilasters had carved ornamentation. And they bore miniature makara-tōraṇa, above which is a Phaṁsa-kūṭa-formed pediment. (These three bhadra-niches are empty today.) The upper jaṅghā is crowned with a vasantapaṭṭikā showing tamālapatras. This, in turn, is topped by a kapōtapālikā underpinned by bold padmapatras (Plate 531) but not the gagārakas noticeable in the corresponding moulding of the vēdībandha.

The kaṇṭha has kuñjarākṣas (Plate 532) and the rise of the śikhara is underscored by a padmacippikā as is of the kapōtapālikā. The śikhara (Plates 532, 533) is among the shapliest with an extremely graceful aṣṭa-khaṇḍā rēkhā. The jāla of the madhyalatā (which has upabhadras as in the plan) together with that of the pratiratha-latās, is likewise unsurpassed for its refined and very precisely woven web (Plate 532). The grīvā and the āmalasāraka are original, but the disproportionate kalaśa (Plate 533) is of later origin.

The pañcaśākhā-doorframe (Plate 534) of the garbhagṛha shows bāhyaśākhā with padmapatras, next the vyālaśākhā, followed by the stambhaśākhā which on its face shows panels with mithuna figures (and in some instances divine couples, mostly battered, Plate 535) and once had Śaiva-dvārapālas (much mutilated), then once again a vyālaśākhā, and finally the vallīśākhā with Gaṇēśa as the tutelary figure. The stambhaśākhā has the usual fluted laśuna-and-bharaṇa complex. The uttaraṅga shows at its bottom (and above the rūpastambhas) a remanent of the row of vigorous grāsamukhas (as at Roḍā, but not so bold), and between the two extremes a hāra of the

bhāraputrakas. The two features together support five rathikā-panels (with Phaṁsa-kūṭa front) bearing in sequence Gaṇēśa, Brahmā, Yōgāsana-Śiva, Viṣṇu, and Pārvatī (with Vināyaka and Skanda). (The recesses between the panels show female attendants including cāmaradharas.)

Above the uttaraṅga come two paṭṭīs (one above the other) bearing panels that once contained Nava-Grahas (lower) and Sapta-Mātṛkās (above), but now only battered panels, each at the northern extremity, remain. And finally is the grāsapaṭṭikā (Plate 534).

The doorsill below shows pūrṇakalaśa and nidhiputra beneath each pēdyā and a hemicycle at the centre of the profile, bearing vegetal loops that contain bird figures. The udumbara thus still obeys the conventions of the earlier phase at Roḍā and cognate sites. The absence of an over-door and the advanced cast of the imagery, however, herald the medieval period. The presence of riders over the vyāla-figures (known in Gupta and Vākāṭaka architecture, unknown at Roḍā, but known once again in the Maru-Gurjara instances), and of the elephant-fronts between the Phaṁsa-kūṭas of the rathikās is the earliest adumbration of that feature which becomes somewhat more frequent from the 11th century onward in the Maru-Gurjara doorframes.

The doorframe was once flanked by engaged columns, now gone, leaving only the kumāra figures of the capital which jut out from the wall (Plate 534).

The nature of the plan of the gūḍhamaṇḍapa cannot now be ascertained. (Whether it was a square with or without the bhadra-projection, and how the bhadra was treated—whether it had a bhadrāvalōkana or a khattaka bearing an image—cannot be known.)

The temple is close in time to the Dedādarā vāpī group and may not be later than c. A.D. 915.

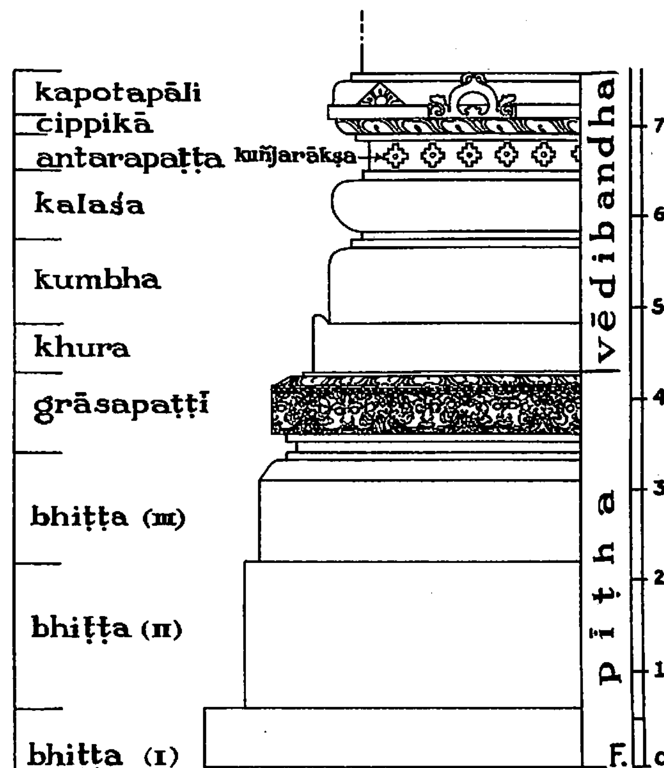


Fig. 106. Dedādarā. Maṇiyāmāmā temple, pīṭha and vēdibandha.

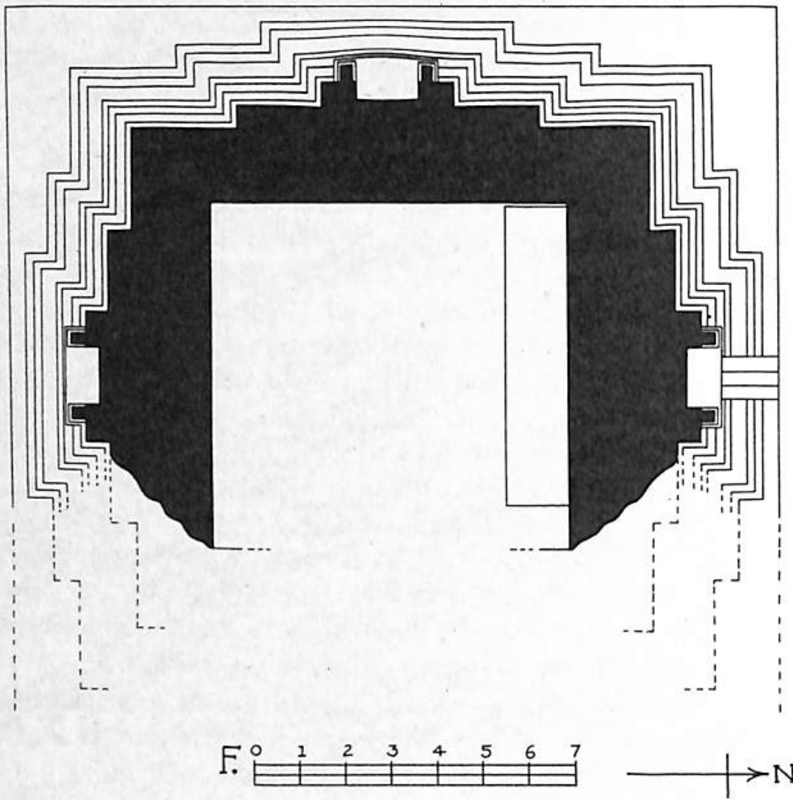


Fig. 107. Dedādarā. Maṇiyāmāmā temple, plan.

Dedādarā, Maṇiyāmāmā temple (Figs. 106, 107; Plates 536-538)

The temple (Plate 536), locally going by the name "Maṇiyāmāmā's ḍeruñ," is located in a field to the west or southwest of the vāpī already discussed.

The building seems as though lifted up from the ground and placed over a low, battered bastion of dressed stones. In point of fact, what is met with is the jagatī-core deprived of its moulded veneer. The temple is severely damaged on its south side as well as at the east front, taking away with it the porch as well (Fig. 107).

The prāsāda, like the vāpī's Latina shrines, is tri-aṅga with a pīṭha which, however, has two additional tall bhiṭṭas (Fig. 106). The grāsapaṭṭī is singularly handsome (Plate 537). The antarapaṭṭa of the vēdībandha shows kuñjarākṣa decoration. And the kapōtapālikā is supported by padmacippikā at the bottom; the profile shows the usual ornament of ṭhakāra and half diamonds. The jaṅghā, as at Roḍā, has smaller khattakas, in each case topped by an udgama. The wall is topped by a narrow grāsapaṭṭī, followed by a kapōtapālikā (similar to that of the vēdībandha) and kaṇṭha with kuñjarākṣas, again as in the vēdībandha. The śikhara (Plate 538) has lost its upper courses and along with it the crowning members. Its jāla is as exquisite as of the Rāṇakadēvī temple. The chiselling is excellent and the restrained ornamentation helps reveal the simple but basic, perfectly proportioned geometry of its surfaces. The temple, judging from the overall advancement in style, may be later by a couple of decades than the Vāpī shrines and also the Vaḍhvāṇ temple and may be dated somewhere inside the second quarter of the tenth century.

Taraṇētar, Trinētrēśvara temple (Figs. 108-110; Plates 539-556)

The Trinētrēśvara temple at Taraṇētar, located some five miles to the northeast of Thān,

is built as an anēkāṇḍaka temple (Fig. 110; Plate 542). The original temple (Plates 539, 540) had sustained considerable damage during the mid-19th century earthquake that rudely shook the ancient buildings in most of northern Saurāṣṭra and northern Gujarat, and was replaced by a more or less carefully copied edifice (Plates 542, 543) which, even when it inadvertently introduced the late medieval features such as the skandha below the grīvā of the śikhara, the cubical "kalābo" for holding the flag-staff, and the Yoginī-mukhas in the grīvā at cardinal points (where otherwise the latā should have been terminally extended), is still serviceable in understanding the original structure. (There are a few other architectural errors and anachronisms which will be noticed as the discussion progresses.)

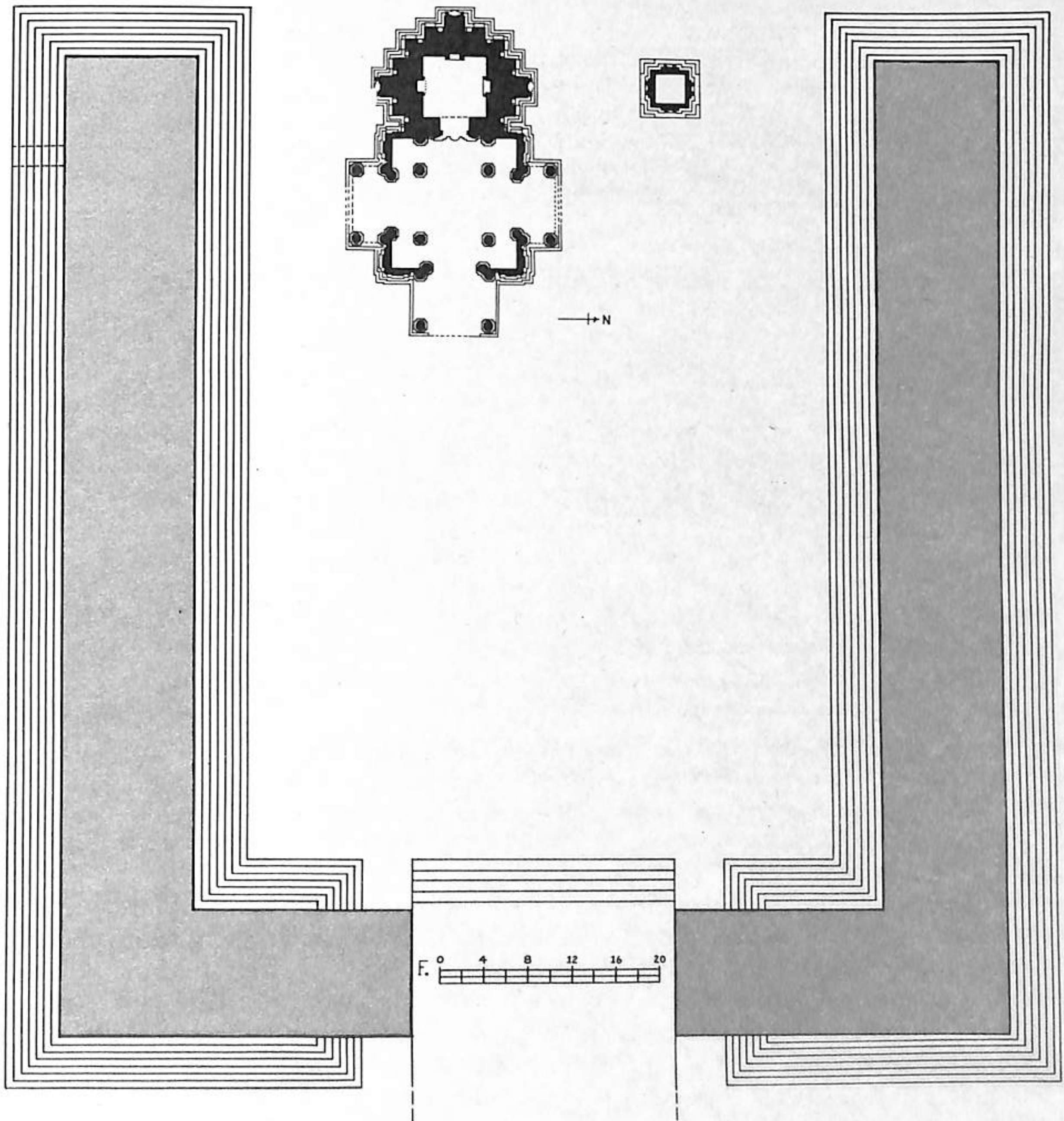


Fig. 108. Taraṇētar. Trinētrēśvara temple and kuṇḍa, plan.

The tri-aṅga prāsāda (Fig. 110; Plate 543) is about 23 ft. 6 in. wide (as against the Latina tri-aṅga Vaḍhvāṇ temple which is about 18 ft.) and is thus the largest surviving temple in the Aḍḍānakadēśa. The pīṭha here resembles that of the Rāṇakadēvī temple; but the kaṇṭha of the vēdībandha shows gaṇa-figures carved in the counter-sunk panels between the galapādas which bear rosettes on their face (Fig. 109a; Plate 544), a feature in its generality is also encountered earlier in the pīṭha of the Lakaroḍā catuṣkī (*EITA*, Vol. II, Pt. 2, Plate 801) and still earlier in the adhiṣṭhāna of Cave 27 at Ajaṇṭā of the Vākāṭaka period. The jaṅghā is divided into two parts by a medial rūpadhārā (Plate 543), the adhaḥjaṅghā or lower register has at the karṇas (both faces) and at the pratirathas (front face only) the seated Dikpālas harboured in niches that are uplifted in

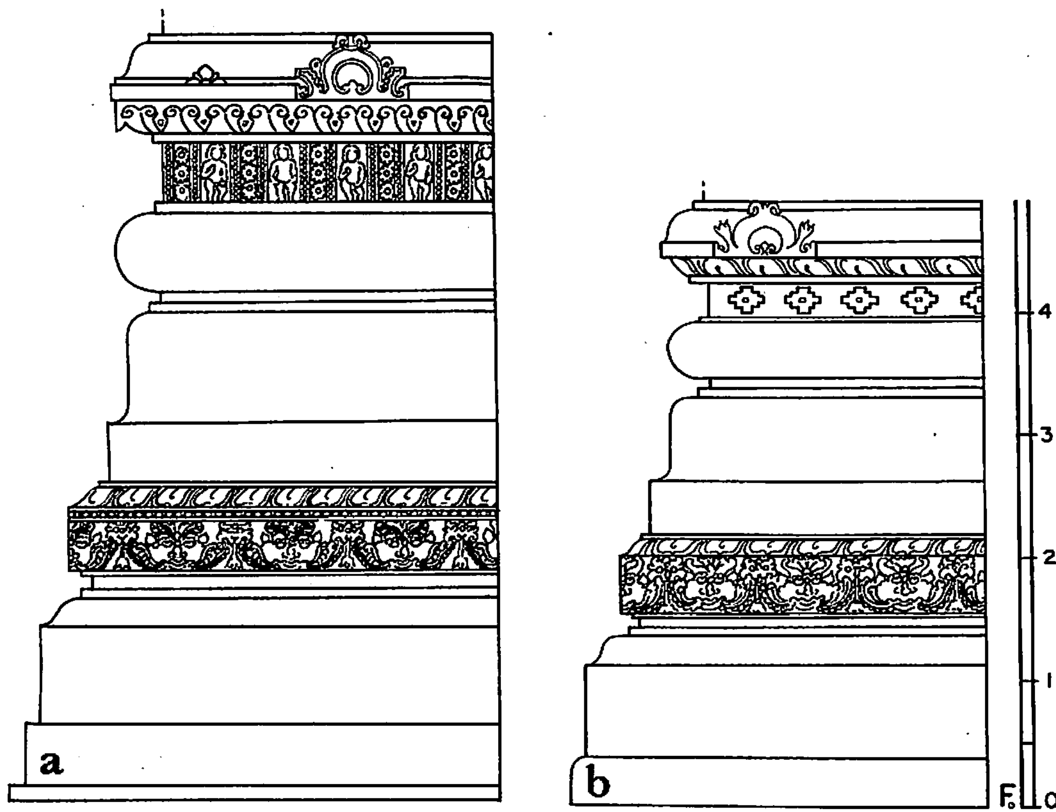


Fig. 109. Taraṇētar. Trinētrēśvara temple complex: pīṭhas and vēdībandhas:
a. Mūlaprāsāda; b. Caṇḍēśa shrine.

each case by a file of five bhāraputrakas. The section above has a horizontal belt with very fine stencilled designs and above it a ribbed laśuna bearing darpaṇas with decorative designs. At the bhadras, however, the medial band is not featured. In the bhadra-rathikā there were Gaṇēśa and consort (in lap) (S), Umā-Mahēśvara (W), and perhaps Dēvī (N). The bhadra-rathikās are larger and supported at the bottom by kapōta; an elaborate Phaṁsa-kūṭa (in lieu of udgama) crowns the top. Between the rathas occur salilāntara-recesses which bear elephant-riders at the adaḥjaṅghā level and surasundarīs standing on ornamented cuboidal supports (which bear small niched images on the profile) in the ūrdhvajaṅghā section. The karṇas and pratirathas are

crowned with square bharaṇa and still above by a vasantapaṭṭikā bearing kaṅkaṇapatra. (The bhadras omit bharaṇa moulding.) And next comes the varaṇḍikā with a rather short kaṇṭha which shows kuñjarākṣas. The karṇas and pratirathas are topped by śṛṅgas; the bhadra shows a series of four receding udgamas, each of the same dimensions, the top one leaning against the uraḥśṛṅga which in turn leans against the mūlaśṛṅga or mūlamañjarī. (Because of the insertion of the skandha, the rēkhā of the mūlamañjarī in the reconstruction is slightly affected inasmuch its "turning in" must not have been to that extent in the original. Also, the leaping lion figures placed at the terminal udgama-apex seem the consequence of renovator's imaginative mind.)

The kapilī is short (Fig. 110; Plate 542). The gūḍhamaṇḍapa, which is square, has the jaṅghā without the medial band (as at the prāsāda-bhadras). Its rathikās were larger than those at the prāsāda-walls and seem to have borne images of the Śaivaite pantheon such as Ṣaṇmukha etc., besides Brahmā-Sāvitrī and the like.

The introduction of the pārśvacatuṣkīs (side-porches, in lieu of bhadrāvalōkanas) at the northern and southern bhadras of the gūḍhamaṇḍapa seems a mistake at renovation, committed probably because these were by then already lost and their nature consequently was not known. (Or maybe the renovator knew what the original feature was, but, for the sake of lighting the interior better, he may have thought of constructing porches in lieu of the semi-open bhadra-balconies with the customary vēdikā, āsanapaṭṭa, and kakṣāsana members.)

The siṁhakarṇa above each pārśvacatuṣkī seemingly has been copied after what may have been the second (upper) rather than the first or lower stage which probably had a central niche bearing a divinity image such as the original one of Gaṇēśa with attendants, now a loose sculpture, illustrated on Plate 552.

The Phāṁsanā above the gūḍhamaṇḍapa is today shown as a square stepped roofed pyramid (Plates 541, 542); originally, however, its pīḍhā-courses must have been staggered and had joined at the west-end to the śukanāsa and at the east-end to the pīḍhā courses of the mukhacatuṣkī roof. And there could not have been the crowning ghaṇṭā-kalaśa as are today introduced (Plate 541). The Phaṁsa-kūṭas shown in the new construction are of course in order.

The free-standing as well as the engaged pillars associated with the gūḍhamaṇḍapa and its adjunct were of a modified Bhadraka order with depression (instead of a projecting nāsikā) between the bhadras (Plate 545). (These depressions showed bakulamālā decoration and the shaft's upper part had the ardhadarpaṇa, ghaṭapallava, and a double-volute enrichment; this was crowned with a bharaṇa-abacus and finally by a bracket-capital bearing kumāra figures at the cardinals.)

The central square of the nave had four taller pillars (Plate 545), their sur-lintels were carved with niched figures of Grahas, Sapta-Mātṛkās (Plate 546), etc. The Nābhicchanda ceiling was a magnificent piece of work of the time with five converging courses of kōlas enframed by ornamented and shunted boxes at the corners (Plates 547, 548).

The antarāla-ceiling was Samatala showing mythical tableaux in medallions and in spaces between. (It seems that at least one of the carved older lintels had been reused by the renovator; Plate 549). From the pārśvālindas and the mukhālinda rises a pair of over-sailing archaic gajatālu courses (Plate 550) to meet the top of the nave pillars, a feature that is met with at Koṭai and at Khajurāho.

The udumbara and the pēdyāpiṇḍa details of the garbhagṛha-doorframe follow recent conventions of the Sōmpurā masons. But the śākhā proper follow the ordering and details of the original. The five śākhās are in the order of bahir (bearing patras), rūpa-, and rūpastambha showing seated divinity couples, again rūpa-, and finally the

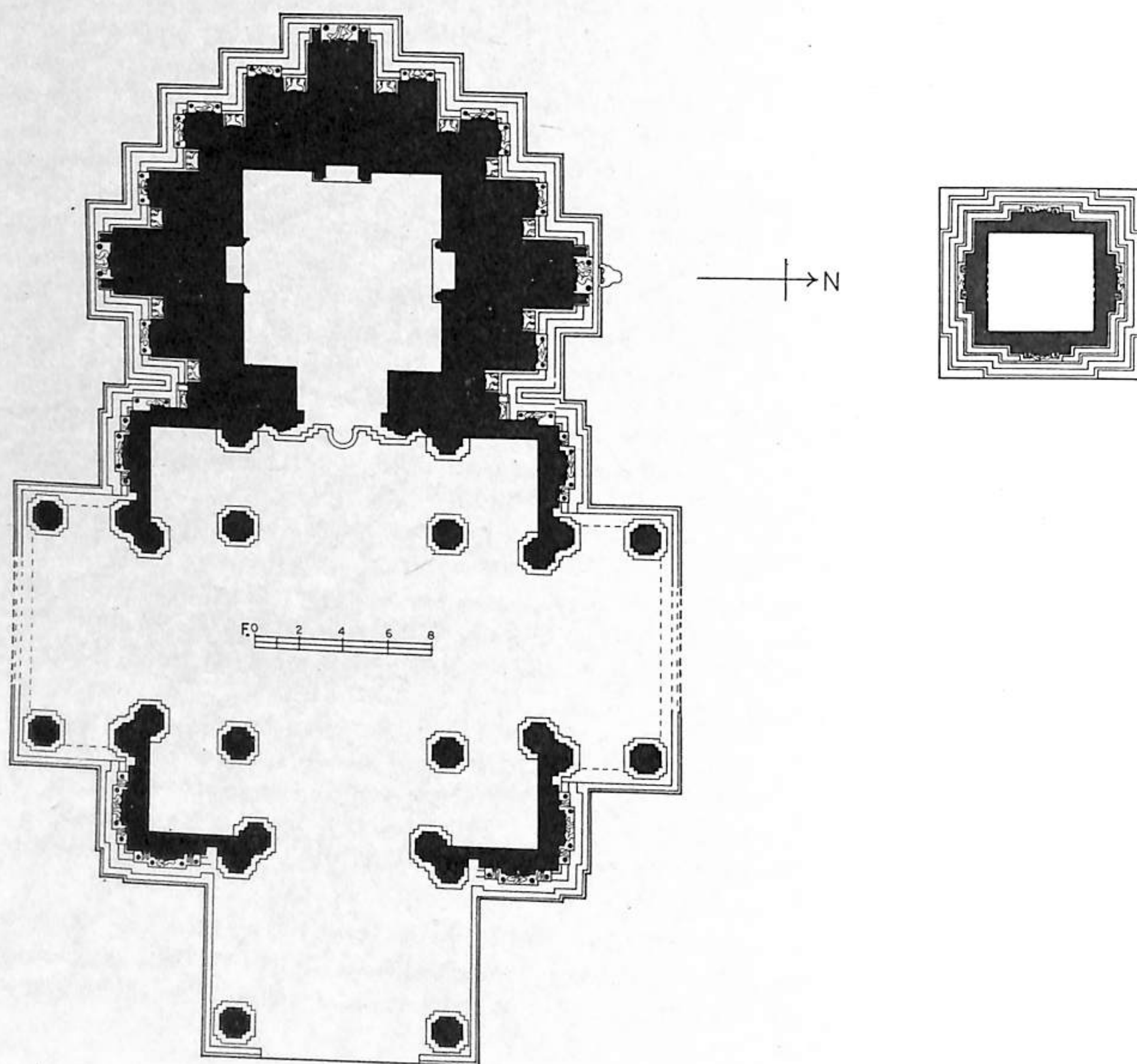


Fig. 110. Taraṇētar. Trinētrēśvara temple, plan.

vallī-śākhā which is the antaraśākhā. Above the panels, the stambhaśākhā shows not only the usual laśuna and bharaṇa but also the pallavas characteristic of the Ghaṭapallava order. Gaṇēśa figures at the tutelary position. The uttaraṅga bears Gaṇēśa (extreme left), Tripuruṣa in principal panels with Śiva in the central, and Dēvī (extreme right). At the frame's top is the grāsapaṭṭī as at the Vaḍhvāṇ temple.

Some distance to the north of the main temple is a small square shrine, probably for Caṇḍēśa, for collecting nirmālya or ablutions. It is hermetically sealed, with the only openings in the pīṭha part along north and south for receiving the praṇāla-channel end (Plates 553, 554). The pīṭha has shorter proportions, but otherwise it is like the one of the main shrine (Fig. 109b; Plate 554). The vēdībandha's antarapaṭṭa, however, shows kuñjarākṣa pattern, the point where it differs from the main shrine but agrees with the Dedādarā shrines.

The shrine is dvi-aṅga with image-bearing niches on the four bhadras; the images represent a seated goddess (Cāmuṇḍā ?, S), Andhakavadha (W, mutilated), Bhairava (N), and a four armed male divinity seated on a lotus-throne (E).

Each niche is uplifted by five bhāraputrakas: a beautifully carved udgama crowns as pediment. The wall-top is graced by a neat grāsapaṭṭī, the Phaṁsanā superstructure starts with the prahāra. Originally, there were phaṁsa-tiers of the pent-house roof type, each bearing a siṁhakarṇa along the bhadra-points and complex ṭhakāras to flank the former. This feature, however, is mostly ruined (Plate 555). (Unlike the temple, this shrine is an original piece.)

A kuṇḍa surrounds the three sides of the temple (Fig.108); though it lacks the complexity and carved niches of the Dedādarā example, it still is ancient and probably contemporaneous with the shrines. The whole complex was surrounded by a low prākāra-enclosure, and the fragments of the original wall are here and there preserved (Plate 556). The merlons here apparently were added in the late medieval times.

The architecture of the main shrine as well as the Caṇḍēśa shrine is clearly the Mahā-Gurjara of the early tenth century and the buildings probably are contemporaneous with the Vaḍhvāṇ temple. The Gaṇēśa from Vaḍhvāṇ (originally belonging to the Rāṇakadēvī temple; Plate 551) and the one from Trinētrēśvara surroundings (Plate 552) are close in style.

M.A. Dhaky

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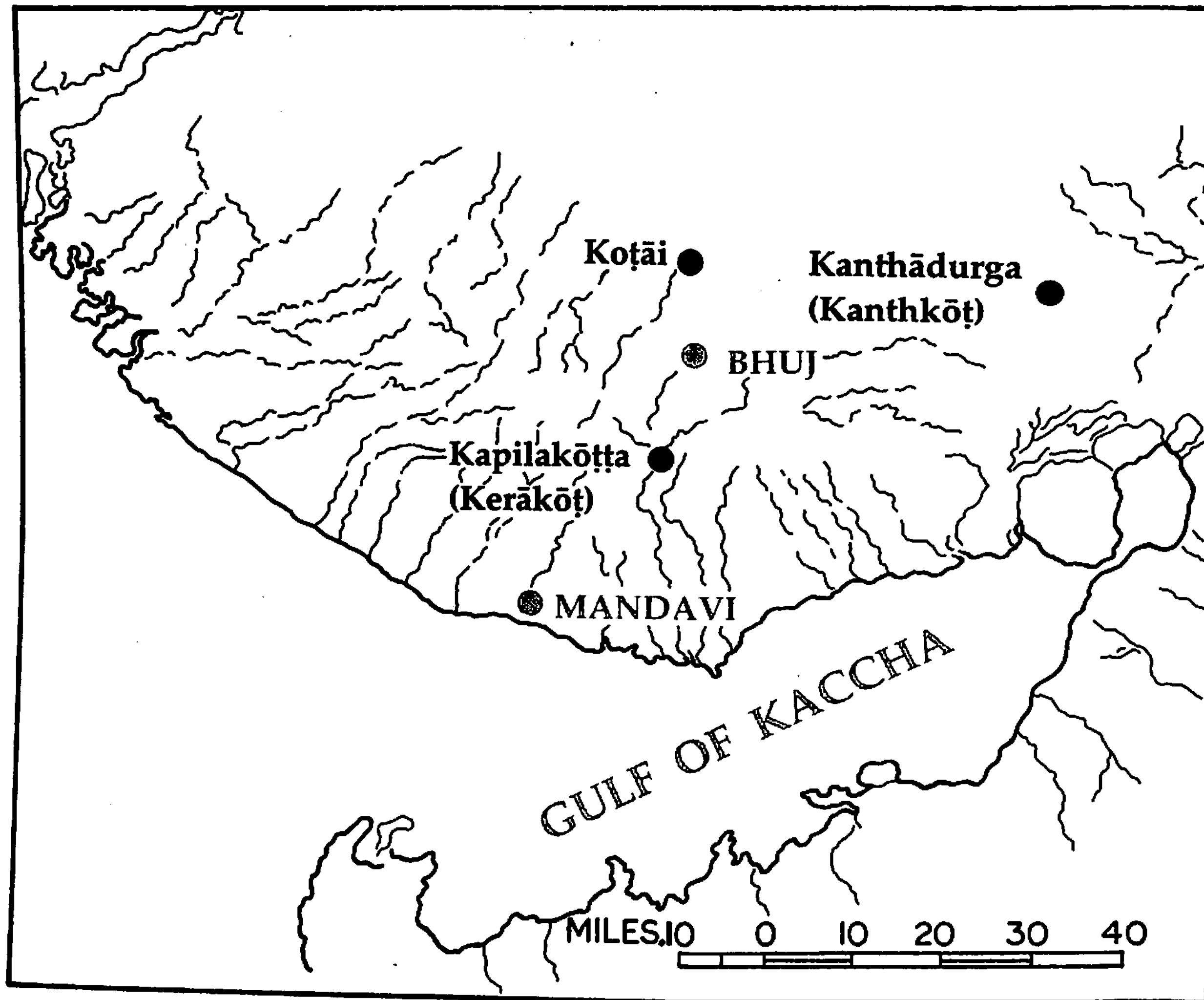
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Kaccha (Gujarat), Samās of Kaccha, temple sites (Phase II).

CHAPTER 55 V.C.2.d.

Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c.* A.D. 900-1000

Samās of Kaccha: Phase II

Historical Introduction

Much of the folklore concerning the Samās of Kaccha, an immigrant princely or Rājaputa clan from lower Sindha, today passes as history. The real historical, as well as great, figure of this rather short-lived and obscure dynasty was Lakṣa, king of Kapilakōṭṭa (Kerākōṭ). Being the son of Phulla, in the folk tales of Gujarat, he is known as Rā' Lākhā Phulāṇī. Ācārya Hēmacandra of Pūrṇatallaka-gaccha, in his Sanskrit *Dvyāśraya-kāvya* (*c.* A.D. 1140), relates an attack by Caulukya Mūlarāja on king Grāharipu of Saurāṣṭra in which, among the two allies of Grāharipu, was king Sindhurāja (probably the contemporary Saindhava chieftain of Bhūtāmbilikā in northern Saurāṣṭra) who was taken captive, the other ally was the king Lakṣa of Kaccha who was killed in the battle at the bank of River Jambūmālī. The end of Lakṣa at the hands of Mūlarāja is also alluded to by the poet laureate Sōmēśvara of the Vāghelā court in his *Kīrttikaumudī* (*c.* A.D. 1225), Arisiṁha in his *Sukṛtasaṁkīrttana* (*c.* A.D. 1230), and Udayaprabha Sūri of Nāgēndra-gaccha in the *Sukṛtakīrtti-kallōlinī* (*c.* A.D. 1232); but no other details are mentioned in these late Sōlaṅkī works. Mērutuṅgācārya of Nāgēndra-gaccha in his *Prabandha-cintāmaṇi* (A.D. 1305), however, speaks about Mūlarāja laying a siege to Kapilakōṭṭa, Lakṣa's capital, and ultimately destroying him. While greater credence today is placed on Mērutuṅgācārya's narration (even when he is a later chronicler), it is likely that, instead of being killed in the first encounter when he defended his relative and ally, Grāharipu, Lakṣa may have retreated to Kapilakōṭṭa after the defeat; Mūlarāja then may have chased him up to his capital, or may have subsequently (though sooner) proceeded against him in a separate campaign. In view of the complete absence of inscriptional evidence, the date of the event cannot precisely be determined. However, in all likelihood, Mūlarāja had achieved these two political successes, one against the Saurāṣṭra alliance and the other against the Kaccha ruler early in his career, in which case the end of Lakṣa may be placed between A.D. 945-955.

The Samā chieftains, including Lakṣa, have left no inscriptions and the date of the monuments of their period are to be inferred by a careful comparison of the buildings' style with those of the contemporaneous buildings in the territories of northern Saurāṣṭra, Ānarta, and the adjoining Gurjaradēśa surrounding Mt. Ābū or Arbudācala and a somewhat distant but stylistically cognate country, Mēdapāṭa—the latter two regions falling within the territory of Rajasthan. What is left today of the Samā architecture are the remains of a fort at Kanthkōṭ and a temple of the Sun inside, as well as the temples at Kerākōṭ and Koṭāi; the style of the buildings at the last two places clearly is Mahā-Gurjara with a distinctive Kaccha idiom for a few points.

Architectural Features

Nirandhāra as well as Sāndhāra temples were built in this area. The pīṭha, vēdībandha, and jaṅghā are typically Mahā-Gurjara, the Kōṭai Śiva temple showing a few more architectural and decorative features in the elevation not known at this time from other contemporary areas in Gujarat; for instance, kumuda in the pīṭha, gander-and-flower motif carved on the kumbha, rūpadhārā with the varaṇḍikā, etc. This temple also anticipates the mūlaprāsāda's floor plan and the typical dala-vibhakti of the future Maru-Gurjara temples. In the sāndhāra temples the lower vēdībandha mouldings, up to the kalaśa or antarapaṭṭa, are included in the base in order to form a mahāpīṭha. At the bhadra-points of the mahāpīṭha are applied niches as known in the two available instances. The mūlaprāsāda of the sāndhāra temple as well as the gūḍhamaṇḍapa of a nirandhāra as also of a sāndhāra temple is, in the available instances, provided with screened bhadrāvalōkanas. They are topped by a series of superimposed siṁhakarṇas which, unlike the Saurāṣṭra Mahā-Gurjara style, not only recede but also progressively diminish in size. The śikhara could be Latina, or Nāgara of which two different anēkāṇḍaka types are met with here. The shapeliness of form of its components as well as the precision and elegance of the jāla of the śikhara betray its zenith of perfection in all Medieval period in north India.

The gūḍhamaṇḍapa in the sāndhāra prāsāda is of the same floor dimensions, but that of a nirandhāra, as known from its only existing instance at Kōṭai, could be 1½ times the diameter of the mūlaprāsāda. A mukhacatuṣkī was attached at the entrance of the gūḍhamaṇḍapa or directly with the shrine proper if it is Latina. The pillars are of Bhadraka variety with upper section of the shaft and the capital carved with the usual Mahā-Gurjara motifs. The vitānas are Samatala as well as Nābhicchanda, the Samatala showing the grid arrangement with a central flat padmaśilā-medallion or the Hallīśaka showing dancing figures in a circle. The Nābhicchanda type was specially meant to be above the central quadrant of the nave.

The doorframe is pañcaśākhā having bāhya (petal carving), rūpa, vyāla, rūpastambha, patra or vallī type of śākhās. The quality of masonry work, the mouldings, and the ornamentation is indeed very high as in most other schools of Mahā-Gurjara architecture, particularly in Gujarat territory.

Kanthādurga (Kanthkōṭ), Sūrya temple and Fort (Plate 557)

The Sun temple in Kanthkōṭ, for its plan, betrays affinity with the Sun temples in Rajasthan, situated as the fort is closer to the border of the medieval Satyapura-maṇḍala as well as the ancient Gurjaradēśa, both of which are parts of Rajasthan. For some of its elevational details and a few of its components, its generic connections with the Saurāṣṭra styles of the Maitraka and the Saindhava periods are equally obvious as are also with the so-called Rāṇī Rājai's temple at Puañ-Rā'nō-gaḍh in western Kaccha.

The sāndhāra dvi-aṅga mūlaprāsāda of the Kanthkōṭ temple possesses faceted karṇa and a somewhat broad bhadrāvalōkana; the salilāntara-recess between helps demarcate these two aṅga-divisions. The short pīṭha supports the vēdībandha; its lower mouldings are below the inner floor-level. At the bhadras the vēdībandha is relieved by a rude niche whose image within is either lost or too thoroughly damaged to permit identification. At the bhadrāvalōkanas, the true vēdikā is absent; an āsanapaṭṭaka, kakṣāsana, and plain dwarf Rucaka pillars with unadorned roll-capitals support a daṇḍacchādya-awning preserved only at the southern side. (These dwarf pillars are ordered as "distylar-in-antis".) The figureless jaṅghā has a medial vasantapaṭṭikā, at a few places showing indented leaf in half circles, but otherwise largely left blank.

The garbhagṛha inside is a plain cube as is the case with most temples in Saurāṣṭra of the Maitraka and the Saindhava periods. The rūpastambha of the doorframe shows fluted and ribbed laśuna and bharaṇa; the uttaraṅga bears eight, instead of nine planets, the omission of Kētu being an archaistic feature, a survival, in this remote god-forsaken place, of the earlier convention. Over the garbhagṛha is placed a Latina śikhara leaving out the bhrama-perambulation path, as in most early sāndhāra temples, which, as in Saurāṣṭra and Karṇāṭaka, is roofed by plain slabs with no superstructural construction.

The gūḍhamaṇḍapa is joined to the prāsāda with an antarāla of medium length: It is a little, and indeed incongruously, shorter in dimensions as compared to the mūlaprāsāda and lacks the avalōkanaka-openings at the bhadras which further adds a feature to its formal inelegance. The nave has four plain Rucaka pillars. The mukhamaṇḍapa echoes the features of the bhadrāvalōkana, with the difference that it also possesses a mukhacatuṣkī-porch.

The grooved form of the ṭhakāra, and the presence of ardharatna motif in the udgama-pediment of the vēṇukōśa of the śikhara show relationship with the Mahā-Maru and in part with the Mahā-Gurjara style of Rajasthan rather than with Gujarat; for, the details of such specifications are wanting in the different Mahā-Gurjara schools that flourished between the eighth and the tenth century in Gujarat proper. On the other hand, its plain Rucaka pillars connect it with the more ancient temples in Saurāṣṭra and also the more recent precedent, the Rāṇī Rājai's temple at Puañ-Rā'nō-gaḍh in Kaccha proper. The temple stylistically seems to have been built at the turning point from the ninth to the tenth century A.D. It may have been built in the period of Lakṣa's grandfather if not father Phulla.

Its archaisms on the one side lack the distinctive Mahā-Gurjara features; on the other hand, the absence of feeling for art makes it a monument useful only to archaeologists, not to art historians. The contribution of this building towards the architecture and stylistic evolution in western India is hence negligible.

The Kanthādurga (Kanthkōṭ), is one of the earliest among the extant medieval forts in India. It could be of the period before that of Lakṣa. While the rampart walls are mostly damaged, its lofty square kōṣṭhaka-pylons and the vidyādhara-bastions near the pylons are extant. The original pratōlī-tōraṇa, however, was replaced by an Islamic arch in the medieval times. A small dilapidated building with small grilled windows close to the Sun temple toward the northeast, could be a monastic settlement for the priest, built contemporaneously with the temple.

Kapilakōṭṭa (Kerākōṭ), Lākhēśvara temple (Figs. 111, 112; Plates 558-570)

It was Rā'Lākhā who apparently founded a magnificent temple to Śiva in his capital. The temple today is called Lākhēśvara but originally, in Sanskrit form, it must have been called Lakṣēśvara. It has been suggested by K.K. Shastri that the Śiva Yaśōrāja, with whose grace Lakṣa is said to have acquired unmatched powers (as stated in the *Prabandha-cintāmaṇi*), may be a reference to this temple. This is unlikely inasmuch as the legendary event must be placed in Lakṣa's younger days when he probably had lived in the so-called Puañ-Rā'nō-gaḍh, and the *Prabandha*'s allusion is perhaps to the large early Śiva temple, Rāṇī Rājai's, at that site (*EITA*, Vol. II, Part 2, Plates 862, 863). To all seeming, Lakṣa had founded Kapilakōṭṭa as his capital, a new town (now called Kerākōṭ), some 14 miles southeast of Puañ-Rā'nō-gaḍh.

The temple (Fig. 112; Plates 558, 560) has a sāndhāra mūlaprāsāda (32 ft. square), a gūḍhamaṇḍapa of the same dimensions, the connection between the two provided by a long kapilī; the mukhacatuṣkī is no longer extant (Fig. 112). In point of fact, the temple was severely damaged by the 19th century earthquake when the upper part of

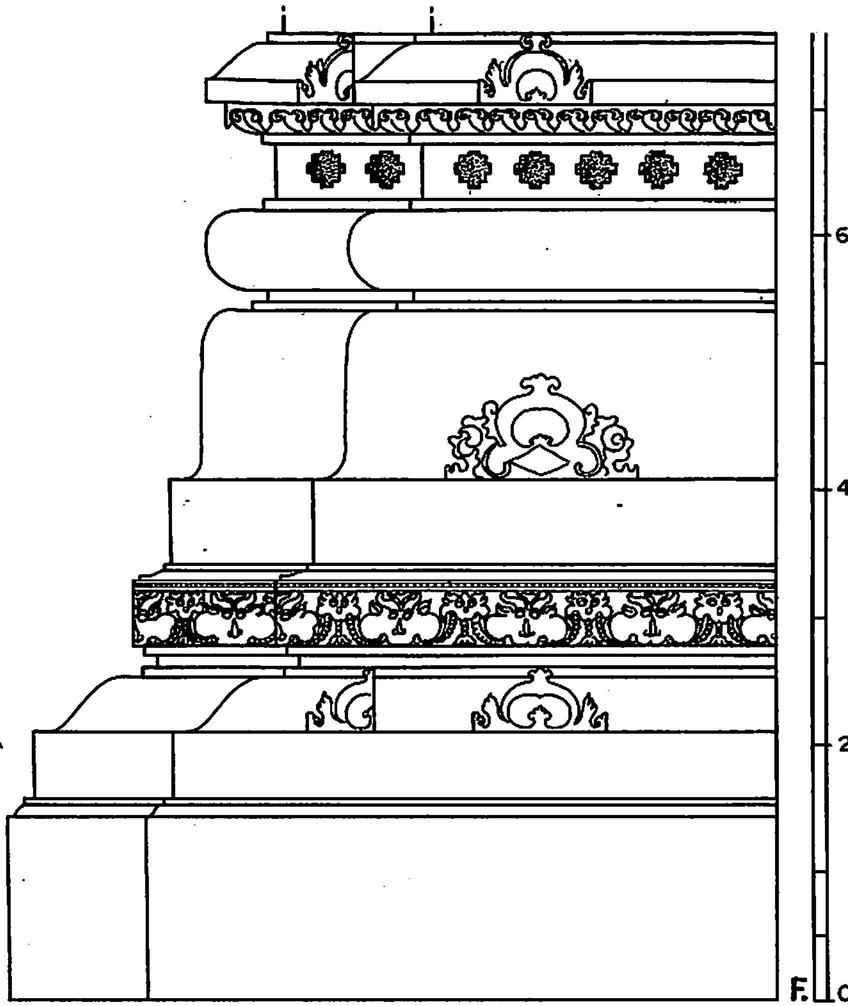


Fig. 111. Kapilakōṭṭa (Kerākōṭ). Lākhēśvara temple, mahāpīṭha.

the mūlamañjarī with the āmalasāraka came down and the front side of the entire śikhara (exposing thereby its inner hollowed cone showing five internal floors) and the southern wall together with the pillars, ceilings, and the Phāṁsanā roof of the gūḍhamaṇḍapa were also destroyed. The mukhacatuṣkī, too, probably disappeared at that time. To add to this damage, during the Muslim invasion and the occupation of Gujarat, most figures were savagely mutilated. Despite these lamentable losses and mishaps, its impressive form, excellence of proportions and exquisiteness of architectural details, together with the elegance of its sculptural carving, are not in any degree impaired.

The mūlaprāsāda, being dvi-aṅga, has karṇa and bhadra, and, unlike all contemporaneous temples but like the pre-medieval temple at Kutsāśrama (Kusumā) (A.D. 636) in ancient Gurjaradēśa (Rajasthan), do not at all project. The mahāpīṭha-base involves also the vēdībandha up to its antarapaṭṭa moulding (Fig. 111). The pīṭha portion has the customary jāḍyakumbha (showing well-shaped ṭhakāra) and bhiṭṭa below and a handsome grāsapaṭṭī above (Plate 561).

The kumbha possesses a pair of phālanā-divisions, the central face bears a ṭhakāra, while kuñjarākṣa motif (applied in series) relieves the antarapaṭṭa. The kapōtapālī has the usual ṭhakāras spaced at regular intervals, and a series of gagārakas at the lower edge: the whole moulding is next underpinned by a beautiful cippikā ornamented with

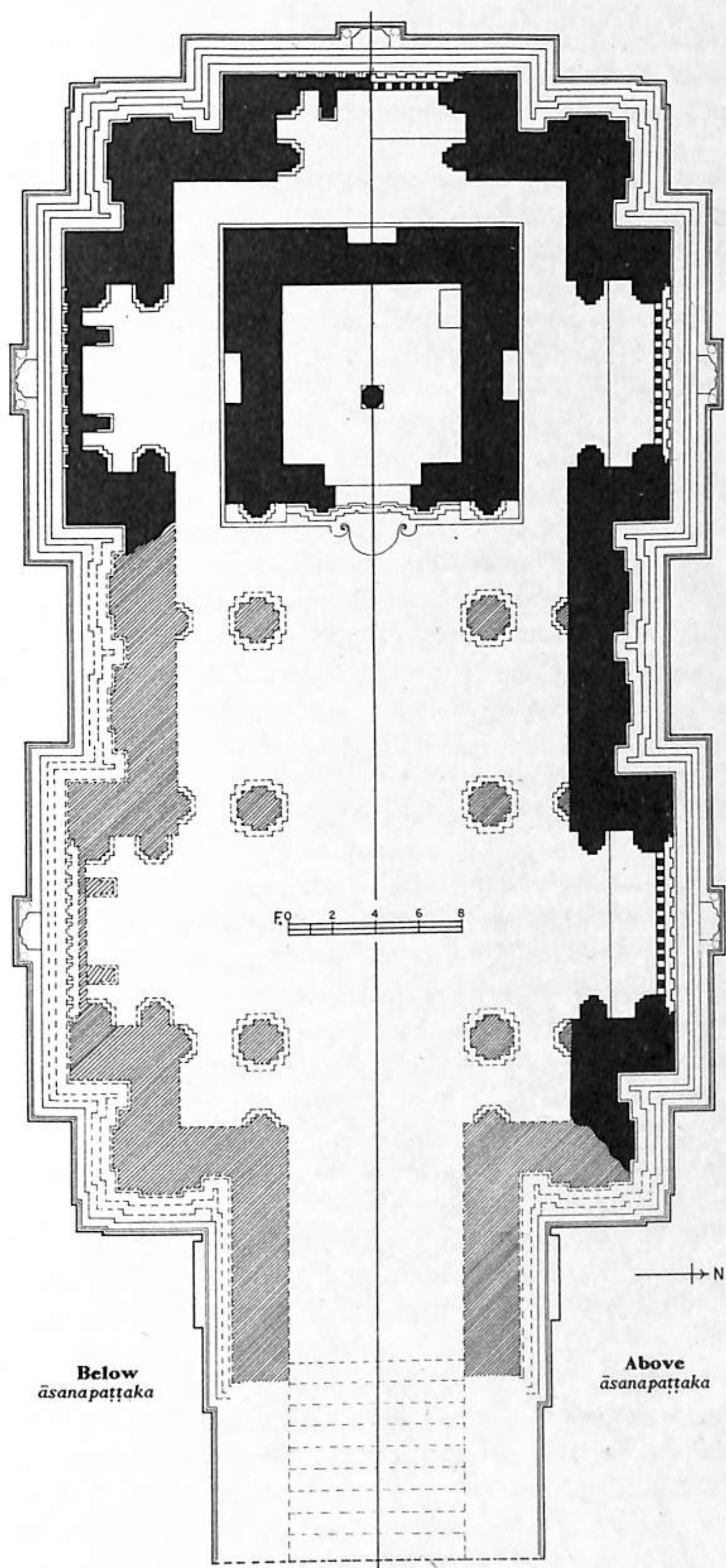


Fig. 112. Kapilakōṭṭa (Kerākōṭ). Lākhēśvara temple, plan.

jalapatra motif. At each bhadra, the mahāpīṭha had a sunk khattikā-niche (as at Kanthādurga temple) rising from above the bhiṭṭa but mostly damaged.

The maṇḍōvara is divided into two main registers by a neat and handsome medial band, a gagārapaṭṭī (Plates 562, 563) formed by a series of beautifully shaped ample gagārakas (Plate 569). The lower, taller jaṅghā displays Dikpālas at the karṇas (and also on the karṇas of the gūḍhamaṇḍapa; Plates 562, 563). The bhadra has a portion of jaṅghā flanking both sides of the central unprojecting avalōkanaka but laid in the same alignment; and there it shows figures of gods and goddesses, again partly damaged. (All these figures stand on lotus pedestals, but are without the parikarma-frame; this feature was customary with most Mahā-Gurjara temples, at least in Gujarat and Mēdapāṭa territories.

The ūrdhvajaṅghā (upper register), at the karṇas, shows two strata of figural decoration, the lower one showing dancing and music-making gaṇas, gandharvas, and apsarases, the upper one, niche like, bearing divinity figures, rather small and indistinct as viewed from below (Plate 562). (In the salilāntaras as well as on the avalōkana-flanks, the upper stratum is absent; Plates 562-564.)

The bhadrāvalōkana has rājasēnaka showing bhāraputrakas, vēdikā displaying finely (and deeply) stencilled vines in different patterns of tendrilling and convolving and then comes the āsanapaṭṭaka revealing miniature Phāṁsanās in series followed above by a gajapaṭṭikā showing handsomely rendered elephants in file, all shown in profile (Plate 565). The jāla above, according to the Dravidian classification, is Ṛjusūtra combined with Hastinētra fillings in boxes. The jāla is held between two dwarf half pillars with prominent kumāra-brackets supporting a large daṇḍacchādya-awning.

Above the jaṅghā comes a plain and shallow paṭṭikā topped by a double course of varaṇḍikā mouldings, the lower kapōtapālī which is almost like, though less tall than, the same member figuring in the vēdībandha (Plates 559, 563).

The śikhara is navāṇḍaka (Plate 560), but its formulation as well as the path of evolution through which it came differs from the normal. At the first paṅkti-level, at the karṇas, is a single śṛṅga between which are horizontal phaṁsa-courses. At the second paṅkti-level, again at the karṇa level, comes a second śṛṅga, diminished in size and with flanking phaṁsa-courses. The third stage is raised up by several phaṁsa-tiers, above which sits the mūlamañjarī (Plate 559). At each bhadra, aṭ the first level, is a large siṁhakarṇa bearing a trio of rathikās showing tripuruṣa with flanking pratihārīs, Brahmā (N), Śiva (W) (recently lost), and Viṣṇu (S) (almost gone). Behind this primal siṁhakarṇa comes a series of secondary, echoing, udgma-gablets, progressively diminishing in dimensions, which lean on the central part of the phaṁsa-strata, the apex of the ultimate or the seventh touches the madhyalatā of the mūlamañjarī (Plate 559). The symphony of these seven gablets creates an extraordinary rhythm which greatly assists in annulling the void created by the absence of an uraḥśṛṅga. These gablets as well as the form of the jāla carved on the śṛṅgas and mūlamañjarī are as strongly and lucidly shaped as they are elegantly finished. The top two bhūmis and members above are gone. The connections of this śikhara-formula with that of the superstructure of the Auwā temple (*EITA*, Vol. II, Pt. 2; Plate 473) can be discerned without difficulty even when the styles and periods differ. Its near at hand predecessor, from which it seems to have evolved, is the Pañcāṇḍaka Rāṇī Rājai's temple at Puañ-Rā'nō-gaḍh (*EITA*, Vol. II, Part 2, Plate 862).

The long kapilī-walls have several figures of divinities and apsarases, those at the north are somewhat better preserved (Plate 566) and provide the measure of excellence displayed by the bejewelled dhammilla hairdo of a couple of two-armed, taut, and beautiful apsarases (or goddesses), each indeed is an example of a singularly fine

workmanship (Plates 567, 568) in the Mahā-Gurjara tradition at the beginning of the medieval period.

The north wall of the gūḍhamaṇḍapa is preserved and duplicates the sequence of mouldings and decoration of the mūlaprāsāda, excepting the absence of Dikpāla figures.

In the interior of this sāndhāra temple, the garbhagṛha is a plain cube with a single niche at the central section of each of the three walls; the garbhagṛha-doorframe is pañcaśākhā with all the handsome décor characteristic of the tenth century. The śākhās—patra-, rūpa-, stambha-, rūpa-, and siṁha—differ in concept from the earlier doorframe of the Rāṇakadēvī temple at Vaḍhvāṇ. The uttaraṅga, however, has five panels like the last temple and shows in the principal panels, Cāmuṇḍā, Brahmā, Śiva, Viṣṇu, and seated Umā, somewhat in the manner of Vaḍhvāṇ, with two differences in that the Brahmā (here single-headed) and Viṣṇu slightly turn, as a mark of deference, to the Śiva figure in the central panel, and the rathikā-niches are topped by udgamas in lieu of Phaṁsa-kūṭas. There are likewise two additional figure-bearing belts above the uttaraṅga, the lower containing Aṣṭa-Mātṛkās (with central panel containing dancing Śiva in Bhairava form), and the upper, nine planets. (A few fragments of these upper friezes are for some years transferred to the Government Museum, Bhuj.)

The bhramaṇī (c. 2 ft. 7 in. wide) around the garbhagṛha shows at the bhadras two Bhadraka pilaster-in-antis, their shafts' upper parts (Plate 570) carved almost after those at the Trinētrēśvara temple near Thān in Saurāṣṭra. Likewise are the kumāra-capitals of the pillars and of these engaged columns (Plate 570). The portion of the pair of stambhikās underneath the āsanapaṭṭa of each bhadra similarly has beautifully stylized leaf-and-diamond motif alongwith a pot. The bhramaṇī was covered by a double course of gajatālus as at Trinētrēśvara. The outer wall is about 2 ft. 6 in. thick.

The surviving bhadrāvalōkana of the gūḍhamaṇḍapa repeats the manner and style of those of the mūlaprāsāda. The central four pillars of the nave as well as a pair of the antarāla, on the analogy of Trinētrēśvara temple, must have been of the same Bhadraka class but proportionately bigger, and admittedly taller by about a couple of feet.

As adjudged from the fragments scattered around the site, the central ceiling of the nave was Nābhicchanda with kōlas showing radial regression; the antarāla-ceiling was Samatala with a central medallion showing the dagger-dance, perhaps a variety of Hallīśaka. (The damaged medallion currently is in the Government Museum, Bhuj.)

The ceiling of the mukhacatuṣkī was Samatala but divided into boxes filled with different imaginative motifs, a translation in stone of the painted ceiling. (A pañcaśākhā-doorway, smaller than that of the garbhagṛha having bāhya-, vyāla-, rūpa-, vyāla-, and patraśākhā, permitted entry into the gūḍhamaṇḍapa.)

The Phāṁsanā roof of the gūḍhamaṇḍapa had several tiers decorated with large ṭhakāras spaced at regular intervals, the profile enlivened at the bhadras by a series of siṁhakarṇas in regression as at the śikhara, but fewer in number. A shortcoming from aesthetic standpoint of the roof here, as at Trinētrēśvara and all other larger Mahā-Gurjara temples in Gujarat, was the awkward and ugly-looking coelescence of the hall-roof with the śukanāsa-front, and, inferably, that of the mukhacatuṣkī with the main maṇḍapa roof-front. The absence thus of a terminal square platform at the apex where a ghaṇṭā would have set, is not a pleasurable aspect of the profile; the sharp-edged, proportionately and computatively staggering cornices in stages from the śukanāsa down to the porch, fail to look elegant, the siṁhakarṇas at bhadras barely saving it from a total aesthetic disaster. In any case, the main shrine, when entire, about 55 ft. high, viewed from any angle, must have looked impressive; the back side, even in the truncated state of the śikhara, offers a pleasing view by virtue of its lotus-bud-like configuration (Plate 558).

The gūḍhamaṇḍapa was entered through a pañcaśākhā-doorframe which also had a vyālaśākhā, and a fragment has survived at the site. A doorframe of a tenth century dēvakulikā was once rebuilt atop the late bastion. It is not clear whether the Lākhēśvara originally was of the pañcāyatana specification, and the dēvakulikā was one of the four corner shrines.

D.R. Bhandarkar assigns ninth century to the temple. In the now known stylistic-chronological spectrum of the Mahā-Gurjara buildings, it can more reasonably be placed *c.* A.D. 930-940.

Koṭāi, Śiva temple (Figs. 113, 114; Plates 571-588)

At about the middle section of the southern edge of the Raṇa of Kaccha, on a hillock and to the south of the village Koṭāi and within a now completely ruined rampart, once stood a group of four Mahā-Gurjara temples, of which only the large Śiva temple survives. The Sun temple as well as the adjoining Viṣṇu temple, both now gone (together with one other shrine), were already severely damaged by an earthquake as the old photographic record reveals. The mukhacatuṣkī as well as the top of the mūlamañjarī of the Śiva temple, were also victims of the same visitation. The highly calcareous sandstone of the building is at places honeycombed, particularly at the south side, leaving shallow cavities like small-pox patches on the wall surfaces, some of the sculptures, too, being partly eaten away as leprosy does a human body; some indeed look "weird" (as Bhandarkar rightly remarks), the once serene gods now seeming decayed corpses.

The Śiva temple (Plate 571) faces west; it consists of a tri-aṅga mūlaprāsāda (18 ft. square) with an adequately proportioned kapilī joining the gūḍhamaṇḍapa (27 ft. square; Fig. 114). Along with the mukhacatuṣkī, the overall length would have been *c.* 44 ft. Not only is the plan of the mūlaprāsāda more advanced—already some of the formal ideals of the future Maru-Gurjara temples are here adumbrated—but the elevation, too, is highly articulate (Plates 572, 573).

The pīṭha (Fig. 113a) with its two courses of bhiṭṭa-plinths (Plate 573) is fairly tall, well splayed, and the additional presence here of a kumuda moulding further helps enhance the height even as it brings harmony in, and introduces the logic of the vertical progression which the pīṭhas of the other Mahā-Gurjara temples till then had lacked. In point of fact, the kumuda visually annuls the "abruptness" between the jāḍyakumbha and grāsapaṭṭī. Its harmonical architectonics are matched by careful and precise masonic work and a thoughtful, just as graceful, delicate, and powerfully done décor that is spread with consummate precision over the surface of the temple. The jāḍyakumbha is relieved at intervals by large and shapely ṭhakāras, eroded now at several places. The grāsamukhas of the grāsapaṭṭī (Plate 575) are as evocative and handsome as those at Dedādarā (Maṇiyāmāmā temple) or the contemporaneous Lakṣmaṇa temple at Khajurāho (c. A.D. 954) in Jejākabhukti.

The kumbha of the vēdībandha is elegantly decorated with small haṁsas, trapped in looped lotus stalks, or just curving buds (Plate 575). The antarapaṭṭa has the usual kuñjarākṣa motif spaced at right intervals. The kapōtapālī has nicely shaped gagārakas at the lower edge and ṭhakāras on its cyma-profile.

The vertical aṅgas are recessed and display Dikpālas at the karṇas, apsarases and dēvīs at the pratirathas, and vyālas in the salilāntara-recesses between (Plates 573, 574), these hypostatic and mythical beasts being reported for the first time in Gujarat in that situation. While these creatures as well as the divine images stand on lotus pedestals *sans* frame (as at Kapilakōṭṭa), those at the three bhadras are provided with perfectly proportioned khattaka-niches with frame and crowning udgama-gablet

(Plate 574). About these niches Bhandarkar observes: "In the principal niches are images of Śiva." (*Progress Report*, p. 37). In point of truth, they are Harihara (north), Īśāna-Śiva (west), and probably Brahmēśāna or Harihara (south), those at the north and the south being the syncretistic image of Śiva with Viṣṇu and in one instance probably Brahmā, all standing in samabhaṅga posture. (The north side was generally reserved in Mahā-Gurjara temples for representing Viṣṇu and south for Brahmā hence this peculiar syncretism.) The figures, as at Kapilakōṭṭa, reflect high quality of workmanship, particularly the Dikpālas and the Dēvīs (Plate 574).

Above the jaṅghā, and like it but only at the karṇas and pratirathas, is a phālanā-yukta bharaṇa exhibiting considerable elegance of shape and perfection of ribbing. This is followed by a paneled rūpapaṭṭikā or rūpadhārā. In the salilāntaras, however, above the vyālas, are floating pedestals signifying an ūrdhvajaṅghā section carrying gandharva, vidyādhara, and maithuna couples. And further above these, in rather shallow panels, occur amorous couples, etc. At the bhadras, however, the décor-scheme completely variates: bharaṇa is absent; so is the rūpapaṭṭikā or ūrdhvajaṅghā either, since an udgama, instead, fills that area. However, a grāsapaṭṭī (of the same description as in the pīṭha) occurs here, the apex part of the udgama overlapping the paṭṭī in the middle section. Uniformly above all the aṅgas is the bistriated varaṇḍikā shown in

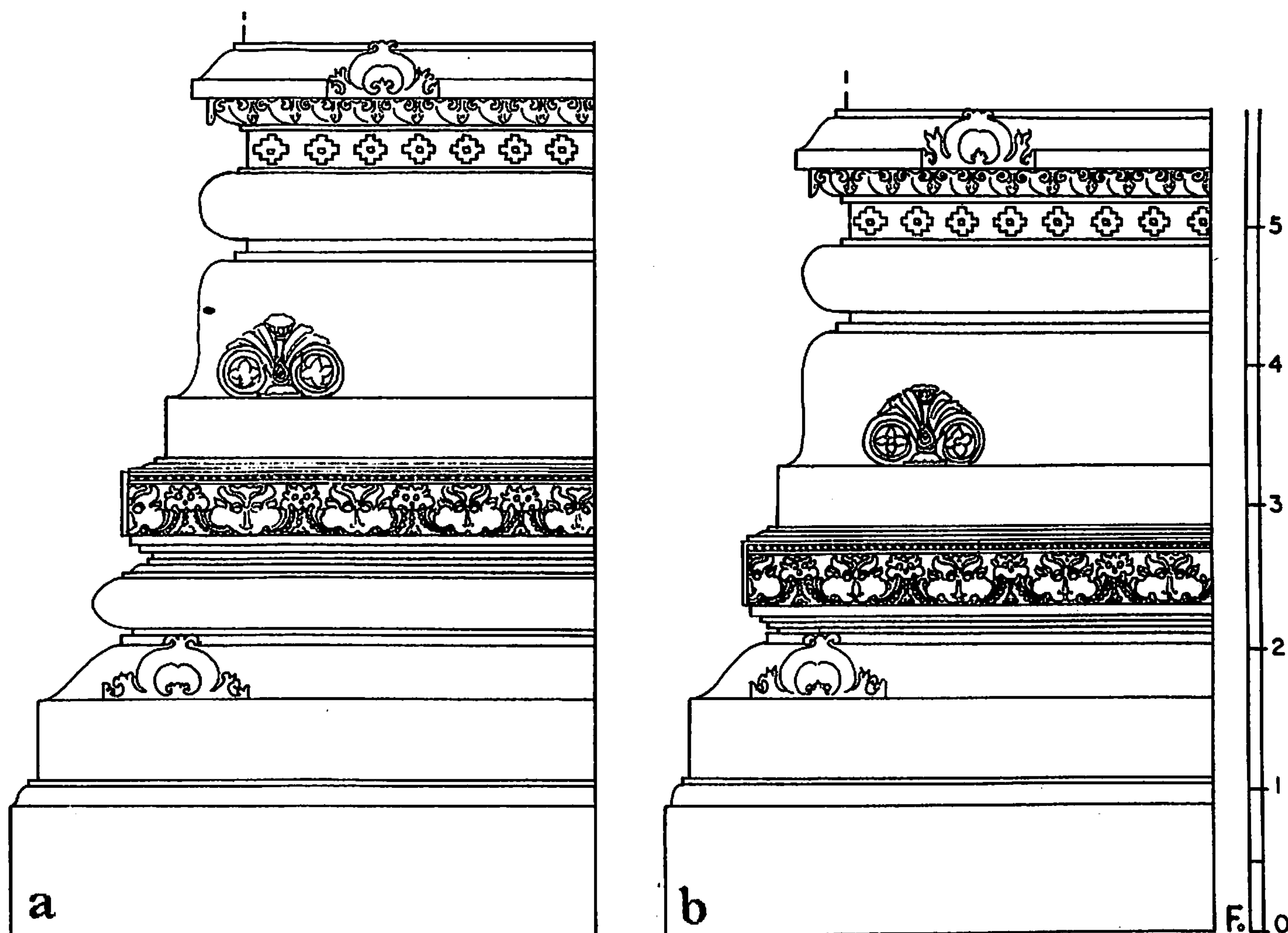


Fig. 113. Koṭāi. Śiva temple, pīṭhas and vēdībandhas. a. Prāsāda; b. Gūḍhamaṇḍapa.

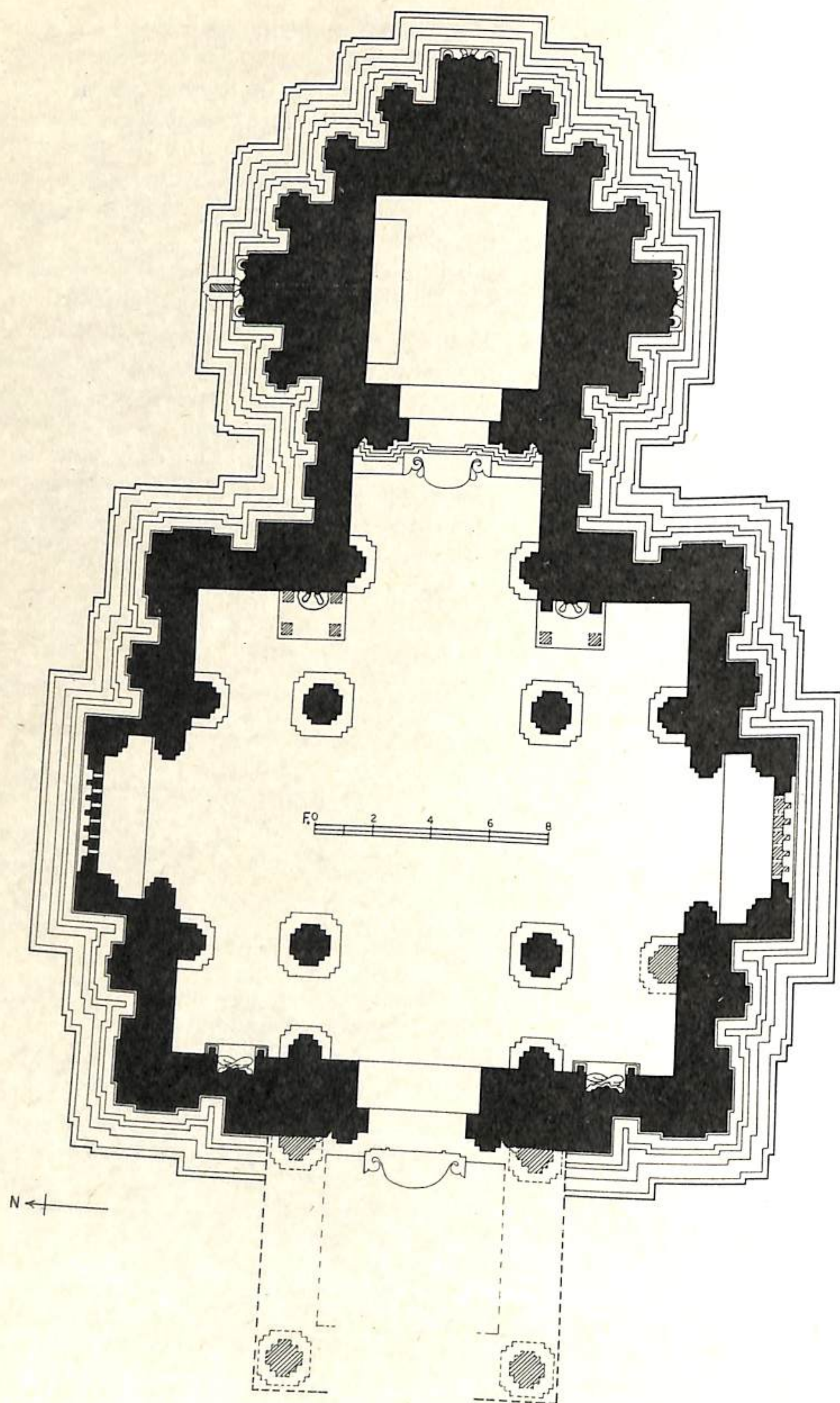


Fig. 114. Koṭāi. Śiva temple, plan.

strong relief, alternating as it does with kapōtapālikā and antarapaṭṭa, this last recessing moulding showing effectively rendered kuñjarākṣas. (The kapōtapālikās are virtually of the same kind as noticed in respect of the vēdībandha.)

The śikhara, of 21 aṇḍakas, is extremely noble in appearance on account of the fine interlocking proportions of the śṛṅgas, the uraḥśṛṅgas, and the mūlamañjarī as also the shapeliness of its constituent elements as well as the overall form, the perfection of rēkhā, and the excellence of jāla-beehive, resulting into the finest conceivable example in the Mahā-Gurjara tradition of that age (Plates 573, 576). From the delicately expanding calyx-like bharaṇa and the gracefully bulging varaṇḍikā-prahāra, the śikhara grows like a high-centered blooming bud.

At the bhadras of the śikhara are rathikās set inside siṁhakarṇas carrying Yōga-Nārāyaṇa (N), Yōgīśvara Śiva (W), and Kamalāsana or Brahmā (S). The three superimposed udgamas in a series above the siṁhakarṇas at the bhadras contract in size as they recede and rise above each other, a typical Kacchī feature of the Mahā-Gurjara school as is also noticed in Kapilakōṭṭa temple.

The kapilī follows the elevational pattern and décor of the mūlaprāsāda (Plate 577). And although it is fairly ample, composed as it is with "two" equal aṅga-divisions, the division toward the gūḍhamaṇḍapa does not carry the remaining Dikpālas Varuṇa and Nirṛtti which are stationed, more logically, as facing west, at the upper part of the west wall inside the interior of the gūḍhamaṇḍapa (Plate 581). The quality of figures here as on the mūlaprāsāda is high, the dēvīs on the jaṅghā of the exterior wall showing very beautifully done dhammilla-headdress (Plate 578). The kapilī-aṅga toward the gūḍhamaṇḍapa is not surmounted by a śṛṅga (as does the rear one toward the prāsāda) but a niche (Plate 577) carrying a seated Umā (N) and at a corresponding point at the south, perhaps Cāmuṇḍā.

The pīṭha of the gūdhamaṇḍapa omits kumuda (Fig. 113b) and hence the interior gains in height by about 6 in. Since its jaṅghā-rathas are broader, and the aṅgas lack staggered recession of the mūlaprāsāda-aṅgas, the walls look somewhat flatish (Plate 571). The jaṅghā figures here are more thoroughly damaged, defying attempts at identification. A band of tamālapatras with fine detailing is carved at mid-section of the jaṅghā (Plate 579). This is unlike what obtains at the prāsāda proper. At Roḍā and at Vaḍhvāṇ it was shown below the varaṇḍikā. There is no rūpapaṭṭī to top the jaṅghā; the grāsapaṭṭī, instead, is applied at all aṅgas. The unprojected bhadrāvalōkana (as at Kapilakōṭṭa) further enhances the flatness of the overall surfacial appearance. The siṁhakarṇas at bhadras are large as at Kerākōṭ and contain in the central rathikā-section seated figures of Viṣṇu (S) and Brahmā (N), a reversal of the positions that were noticed on the śikhara-rathikās.

The only entrance to the gūḍhamaṇḍapa (and hence to the temple) is at the west. Not only has the mukhacatuṣkī gone but also the left jambs and the larger part of the right jamb of its pañcaśākhā-doorframe are now missing. Its uttaraṅga, however, is less damaged and shows five major, projecting, panels sheltering Cāmuṇḍā, Viṣṇu, Śiva, Brahmā, and Umā as at Kerākōṭ, with gandharvas and apsarases (or goddesses) in the countersunk panels. The rūpastambhas probably showed Aṣṭa-Mātṛkās.

Inside the gūḍhamaṇḍapa the west wall shelters two khattaka-niches, one at the left has an eroded figure of Pārvatī in yōgamudrā and possibly performing pañcāgni-tapas (Plate 580), the other one, correspondingly on the right side, perhaps of Cāmuṇḍā, is lost. On the east wall, on the two pedestals set up on the floor, and once standing underneath a beautiful lotus canopy, were Gaṅgā and Yamunā, one of which has disappeared, the other nearly destroyed (Plate 581). Above these two, in the projecting niches, are the Dikpālas Varuṇa and Nirṛtti (Plate 581), earlier mentioned.

The bhadrāvalōkanas were once fitted with Ṛjusūtra jāla, a fragment alone survives at the north, that at the south completely gone. The dwarf and the full pilasters here are of the Bhadraka class (Plate 582) as at Kerākōṭ and are somewhat similarly, though less deeply, carved.

The Samatala ceiling is featured both at the mukhālinda which bears 16 dancing figures in the central medallion (Plate 584), and that in the antarāla has a large full-blown lotus instead (Plate 585). The square of the śālā-nave is formed by four Bhadraka pillars delicately carved in the upper section (Plate 583). The pillar-capitals show the usual kumāra-atlantid figures, some rendered after the pramatha and kumbhāṇḍa class of goblins. The lintels above support a ceiling in part Samatala (at the corners) but Nābhicchanda in the centre (Plate 586), the central-most kōla along with the padmakēsara-pendent (which Burgess had noticed some time before A.D. 1875) had already disappeared when Bhandarkar visited the temple in *c.* A.D. 1905. The pārśvālindas had engaged columns (Bhadraka, carved) and are covered with a triple course of gajatālus showing floral carving (Plate 587) both at the soffit and profile, the feature clearly reminding of Kerākōṭ temple as well as the Trinētrēśvara temple near Thān. The antarāla begins with two half Bhadraka columns (Plate 581).

The garbhagṛha-doorway, pañcaśākhā in disposition, is well preserved. It consists of an elegantly enriched bāhya-śākhā of the padma-patra class with an overlay of further ornamental, sinuous, embossed lines (Plate 588); next the rūpaśākhā, rūpastambha (bearing Aṣṭa-Mātṛkās), again a rūpaśākhā, and finally the vallīśākhā. At the pēdyās are stationed Śaiva dvārapālas (wrongly identified as "figures of Śiva standing" by Bhandarkar.) The udumbara is typically Mahā-Gurjara in its decorative aspect. The uttaraṅga almost duplicates the figures on the gūḍhamaṇḍapa doorframe-lintel, with Cāmuṇḍā and Pārvatī at the extremities; Brahmā and Viṣṇu here, however, are not adorently turned toward the central panel which is reserved for Śiva as a position of honour. There is also a paṭṭikā above showing Aṣṭa-Mātṛkā figures with central Śiva figure. Gaṇēśa occurs at the tutelary position below the Śiva figure.

Inside the garbhagṛha, the original liṅga is missing. The praṇāla inserted at the antarapaṭṭa level in the vēdībandha would go to suggest that the water-chute of the pīṭhikā of the liṅga was connected with the vārimārga.

The roof of the gūḍhamaṇḍapa is from outside intimately coupled with the śukanāsikā and there is the same kind of staggered gradation of the phaṁsa-eave layers as it was at Kerākōṭ and at Thān, this being the second major defect of the hall of this superb temple. Low Phaṁsa-kūṭas, as at Taraṇētara, crown the karṇas and pratirathas of the hall.

Burgess ascribes this temple to the tenth century A.D. Bhandarkar compares the hall's roof with the corresponding one of the Trinētrēśvara near Thān. Commenting on this observation H. Cousens wrote: "This temple I should think a trifle later than that at Kerā." (*Progress Report*, p. 37, *infra.)*. H.D. Sankalia takes this temple as of tenth century A.D. (*Archaeology*, p. 254). The style of the temple surely has an overwhelming consensus of evidence for the tenth century. The temple may be dated between A.D. 940 and 950.

Koṭāi, Sūrya temple (Plate 589)

The temple was a charming little jewel, a miniature replica, for base and wall, of the Śiva temple here and for the śikhara, Kapilakōṭṭa temple. Its south wall was vertically half split together with the śikhara part above it. The pīṭha had jāḍyakumbha, kumuda, and grāsapaṭṭī, all like the Śiva temple's; the kumbha of the vēdībandha also is decorated in the manner of the last temple's kumbha. At the karṇas are stationed the Dikpālas. At the three bhadras were khattakas bearing standing figures of Sūrya, only the one at the west wall had survived. The salilāntaras had vyālas and all the aṅga-

divisions had an upper section showing pedestals carrying gandharvas, vidyādharas, ratikrīḍā-scenes, etc. A grāsapaṭṭī terminated the wall's upward surge.

The bistriated varaṇḍikā had all the details of the corresponding feature noticed on the Śiva temple. The pañcāṇḍaka śikhara has four karṇa-śṛṅgas besides the central mūlamañjarī which is raised on tristriated mallacchādya-Phāṁsanā with a series of three superimposed and receding siṁhakarṇas (without, however, the rathikā since the shrine is small), those applied at the bhadra points; the āmalasāraka and upper courses were thrown down in the 19th century earthquake. The jāla was of the same kind and quality as of the Śiva temple. The porch as well as the fronton of the śikhara had already collapsed before Burgess's visit. When Bhandarkar visited the site, he saw the doorframe of the garbhagṛha still standing. He notices Gaṇēśa at the lalāṭa, Sapta-Mātṛkās (at the uttaraṅga), and Nava-Graha-paṭṭikā above, the Grahas represented here as busts (indeed for want of space, the shrine being small.)

Koṭāi, Viṣṇu temple (Plate 590)

The building adjoining the Sūrya temple and standing close to its north was a Viṣṇu temple, of the Latina class, the śikhara of course had completely collapsed. The pīṭha possibly was without the kumuda. The kumbha of the vēdībandha bears no decoration. The jaṅghā had Dikpālas at the karṇas and Nṛsiṁha (S), Viṣṇu (W), and Varāha (N) at the bhadras. A grāsapaṭṭī topped the jaṅghā. The varaṇḍikā-prāhāra had, as usual two strata of mouldings.

The mukhacatuṣkī had vēdikā, āsanapaṭṭa, kakṣāsana and dwarf Bhadraka pillars, all carved. Bhandarkar records the presence of Gaṇēśa at the lalāṭa and Nṛsiṁha, Viṣṇu (centre), Trivikrama as well as two goddesses (at the extremities) of the lintel. Above this figure-bearing uttaraṅga was a sur-lintel frieze showing Nava-Grahas. The rūpastambha carried the Aṣṭa-Mātṛkā figures. All in all, the temple had not had the aesthetic pretensions of its neighbour. Stylistically, both temples seem to date from the time when the Śiva temple was built.

There also was a third temple, north facing, in the nearness when Burgess had visited the site; but this had disappeared when Bhandarkar visited Koṭāi. (Its description had not been recorded in the known sources.)

M.A. Dhaky

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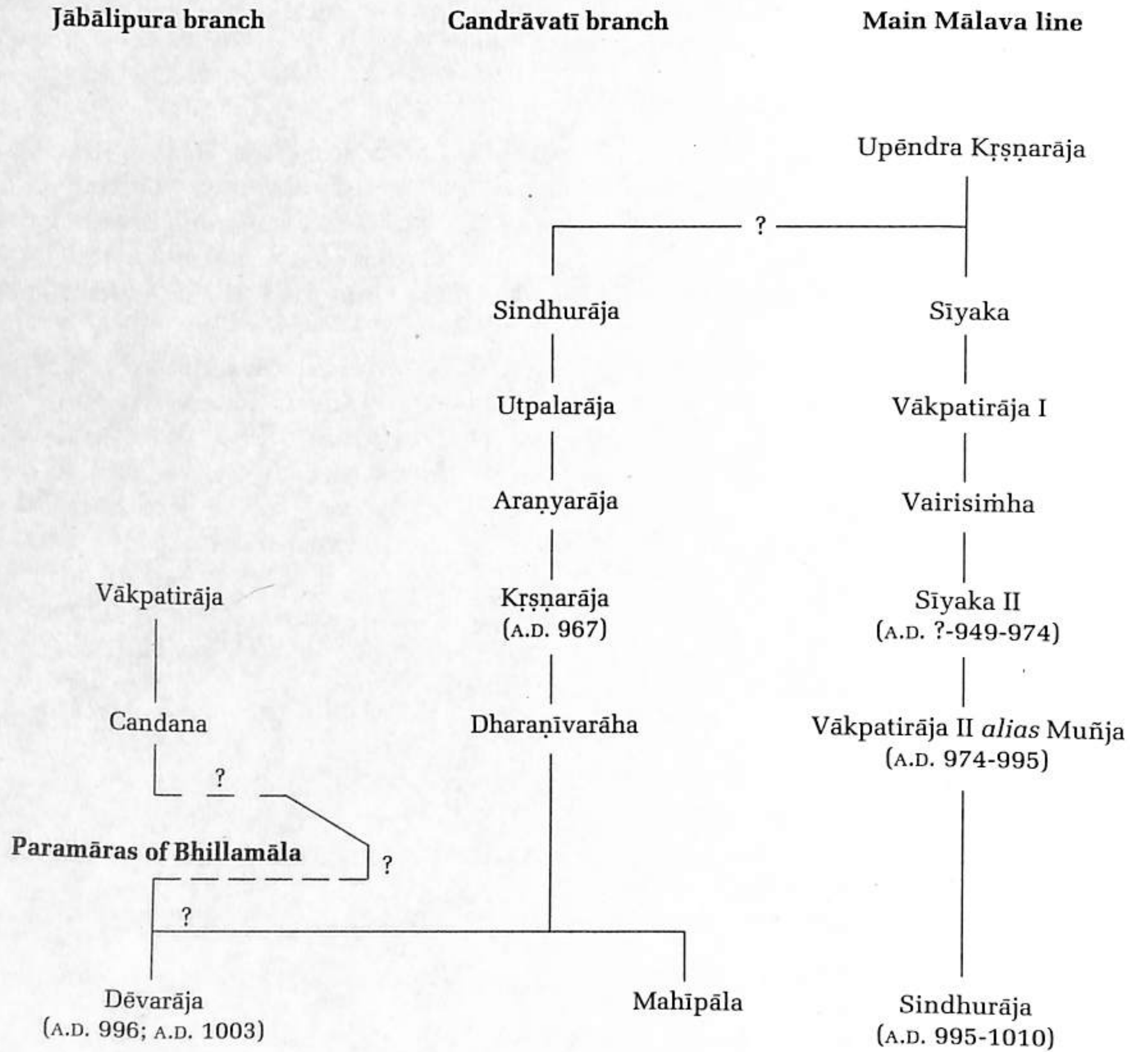
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Genealogical Table: Paramāras of Candrāvatī



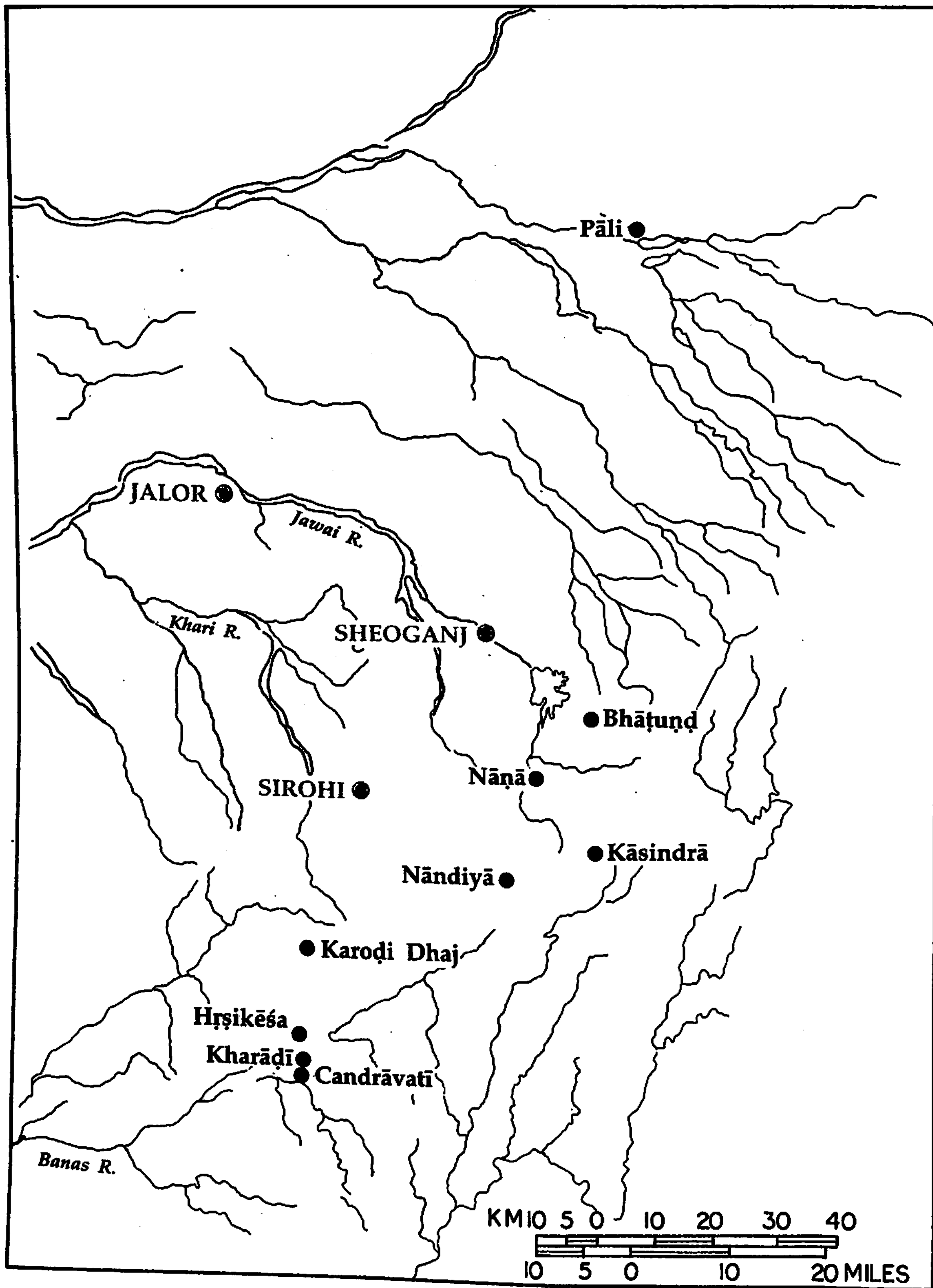
Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, c. A.D. 900-1000

Paramāras of Candrāvatī

Historical Introduction

A branch of the Paramāras ruled Arbudamaṇḍala from Candrāvatī (called Caḍḍāvalli in Prākṛta and Caḍḍāüli in Apabhraṁśa, currently Caṇḍēlā) which lay at the foot of Arbudācala, Mt. Ābū. The branch once had been regarded as sprung from Paramāra Araṇyarāja, who in turn had been thought to be the son of the famous Vākpati Muñja of Dhārā (A.D. 974-995). The Arbuda Paramāra potentate contemporary with Muñja, in point of fact, was Dharaṇīvarāha, grandson of Araṇyarāja! The confrontation of the genealogical tables of these two Paramāra dynasties would demonstrate a certain degree of parallelism in rulers' appellations, but otherwise fails to reveal their familial relationship. Sindhurāja, who is placed first in the Candrāvatī lineage, may perhaps have been the son of Upēndra Kṛṣṇarāja of the future main Mālava line and thus possibly the brother (and not son, as H.G. Shastri convincingly has suggested) of Sīyaka I of the Mālava Paramāra branch.

It is still unclear when actually the Paramāras of Candrāvatī occupied Arbudamaṇḍala which, to all seeming, had formed part of the empire of the Gurjara-Pratīhāras of Jābālipura, and still earlier, in the seventh century, of the kingdom of the Cāpas of Bhillamāla. The Pratīhāras, however, had shifted their seat of power to Kānyakubja in the second quarter of the ninth century. And thanks to their progressively weakening strength from the later part of the ninth century onward, and with the initial support of the Rāṣṭrakūṭas of the Mānyakhēṭaka, in the time of Paramāra Sīyaka II who ruled Khēṭakamaṇḍala (lower northwestern Gujarat, situated above Lāṭamaṇḍala) as a vassal of Rāṣṭrakūṭa Kṛṣṇa III, a branch of Paramāras may have established in the Arbuda region; alternatively, the Paramāras of Ābū may have started their career as subordinates to the Pratīhāras who, till about the middle of the tenth century, were in possession of Mālava proper. Be that as it may, no clear light on the problem is cast by the few available inscriptions of the Candrāvatī Paramāras, or by those of the neighbouring princedoms either. From the inscription of s. 1024/A.D. 967 on the image-pedestal of the ruined Jaina temple near Kēr (which lies a few miles to the north of Mt. Ābū), it is clear that Paramāra Kṛṣṇarāja was then ruling over the area, the location of the inscription would lead to believe that he possibly controlled almost the entire area surrounding Mt. Ābū. An inscription of s. 1053/A.D. 997 of Rāṣṭrakūṭa Dhavala of Hastikuṇḍi (Hathuṇḍi) reports on the defeat (some time before that date) of Dharaṇīvarāha, successor of Kṛṣṇarāja, at the hands of Caulukya Mūlarāja of Aṇahillapāṭaka, the event placed between A.D. 987 and 995 by D.K. Shastri. (Mūlarāja's acquisition of Satyapuramaṇḍala, which lies southwest of Mt. Ābū, may perhaps be due to this victory; since Bhillamāla, too, was a part of Arbudamaṇḍala west of Ābū, it



Arbudamaṇḍala [Ābū area] (Rajasthan), Paramāras of Candrāvatī, temple sites.

is very likely that Satyapura, which is only 30 miles southwest of Bhillamāla, earlier could be under the monarchy of Candrāvatī.) The exact regnal periods of the early Paramāra princes are unknown.

An inscription of s.1059 or 1069(?)/A.D. 1002 or 1012(?) of Paramāra Dēvarāja from Rōpi reveals a branch of the Paramāras ruling from Bhillamāla. Their exact relationship with the Paramāras of Ābū is as yet undetermined.

From the extant buildings it is clear that the dominant religion of the period was Śaivism. The Śvetāmbara Jaina sect, too, was effective in Arbudamaṇḍala, and continued to be powerful at Bhillamāla, Satyapura as well as Jābālipura, and in the surrounding area besides Candrāvatī. The Vidyādhara-kula (afterwards Vidyādhara-gaccha), a famous sub-order of the Śvetāmbara friars, had its seat at Candrāvatī. A temple to Jina Mahāvīra as well as the shrine known as Nava-Gṛha-caitya, both situated at Candrāvatī and referred to in the Jaina literature of the Sōlaṅkī period, apparently had their founding in early Paramāra times. Munisundara Sūri of Tapā-gaccha, in his *Gurvāvalī* (A.D. 1410) mentions of Minister Kuṅkaṇa having founded a temple to Jina in *c.* mid tenth century A.D. at Candrāvatī. In the ancient Kēr temple (originally founded *c.* s. 920/A.D. 864), the lay-brothers of Nivṛttaka (not Viṣṭitaka, a wrong reading)-gaccha, had installed an image of Jina Vardhamāna in s. 1024/A.D. 967. The most luminous Jaina pontiff of the times was Siddharṣi of Nivṛtti-kula who completed his famous allegorical work, the *Upamiti-bhava-prapañcā-kathā,* in the agramaṇḍapa of the Jaina temple in Bhillamāla in s. 962/A.D. 906. He also translated the old Prākṛta work, the *Candra-kēvali-carita* into Sanskrit in G.S. 598/A.D. 917 (though in some mss. it is ascribed to a late medieval pontiff Guṇaratna sūri). Also did he write two commentaries, one extensive, the other concise, on the *Upadēśamālā* of Dharmadāsa gaṇī (*c.* mid-sixth century A.D.). Siddharṣi also composed a work on logic, the *Nyāyāvatāra* and wrote its auto-commentary, the work earlier wrongly ascribed to Siddhasēna Divākara (*c.* fifth century A.D.). Apparently the non-metrical *Śakra-stava* in Sanskrit was also composed by him. Another great figure late in this period (and the first two decades of the 11th century) was Vīra gaṇī who was contemporary of Paramāra Dēvarāja of Bhillamāla as well as Prince Cāmuṇḍarāja of Aṇahillapāṭaka. [It is not clear whether the author of the famous Jaina litany, the *Laghu-Ajita-Sānti-stava* (Prākṛta), is this Vīra gaṇī or one of the other namesakes of the medieval period.] Śrēṣṭhi Śivanāga, a disciple of Vīra gaṇī, composed a tantric hymn to Pārśvanātha in *c.* the end of the tenth (or the beginning of the next) century.

The architectural style of Arbudamaṇḍala under the Paramāras of Candrāvatī shows four distinct trends, possibly consequencing from the cultural differences in the sectors of the territory they ruled, but also from the chronological differences; this must ultimately be due on the one hand to the level of prosperity of the builders and on the other to the differences in local architectural traditions. Of these trends, the first is a direct inheritor of the Mahā-Gurjara style as it flourished under the Gurjara-Pratīhāras of Jābālipura in their Gurjaradēśa possessions (as at Bhillamāla, Brahmāṇa, also possibly Satyapura) which in turn suggests more or less an unbroken continuation, a direct and progressive evolute, of the still earlier Gurjaradēśa style that flourished under the Cāpas of Bhillamāla (as at Kutsapura or Kusumā, and perhaps Vaṭapura, now Vasantagaḍh, and afterwards in Brahmāṇa or Varmān.) This phase is represented by buildings at two sites, Kāśahrda (Kāsindrā, Kāyandrā) and at Kōṭidhvaja (Karōḍi Dhaj). The second trend, akin to the Ānarta and Mēdapāṭa (early phase) schools of the Mahā-Gurjara, was represented at Candrāvatī (of which the only record is an engraving in Tod's Travels in western India) and is also known further

north, at Pāli. The third trend is represented at Nandiyakagrāma (Nāndiyā) and at Bhātuṇḍa; and the fourth is noticeable at Hṛṣikēśa and at Nānā (Nāṇaka) with simplified features and little decoration.

The number of extant buildings of this period being small, and since at least four distinct idioms are involved, the cataloguing of the stylistic features will prove cumbersome: these will, therefore, be noted in the descriptions.

Kāsindrā, Aruṇēśvara temple (Plates 591-593)

Kāsindrā is about ten miles north, northeast of Ābū Road. Of the three marble buildings here, Aruṇēśvara (or Āpēśvara) is the oldest and the noblest. The temple is situated at the west bank of the picturesque River Barṇāsā, Banās. The village is located at the east bank of the river, toward which the temple is oriented.

The temple has a mūlaprāsāda of the Latina variety with a much too constricted gūḍhamaṇḍapa. It is of a quincunx or pañcāyatana class: all of the four karṇaprāsādas or shrines at the corner are ruined. There also was a tōraṇa in front of the main shrine, now almost gone. The mūlaprāsāda is tri-aṅga on plan, thus possessing bhadra, pratiratha, and karṇa divisions. Being a Latina temple, the nirgama (projection) of the pratiratha is much less than what would be if the plan were of samadala (equilateral) variety.

Neither the mūlaprāsāda nor consequently the gūḍhamaṇḍapa nor even the raṅgamaṇḍapa has pīṭha, a rather rare omission in the Mahā-Gurjara style. The maṇḍōvara or wall therefore starts directly with the vēdībandha-podium. The kumbha-pot of the vēdībandha is at places ornamented with a large gavākṣa motif. The jaṅghā-section above the vēdībandha is plain save for the medial, vigorously rendered grāsahāra. Images, however, are restricted to the bhadra-niches, that of Naṭēśa in the western niche (Plate 591) and of Hara-Gaurī in the northern one (Plate 592) are still in position. The image in the southern niche is missing. Each one of the niches is crowned with an elegant udgama-pediment (Plate 592).

The plain Latina śikhara above the bi-striated varaṇḍikā of the prāsāda seems old, but of little interest since devoid of jāla.

The gūḍhamaṇḍapa (over three feet or about a meter wider than the mūlaprāsāda) preserves an image of Lakṣmī-Nārāyaṇa at the southern niche; the corresponding northern niche is empty.

The mouldings of the raṅgamaṇḍapa—rājasēnaka, vēdikā, āsanapaṭṭa, and the mattavāraṇa-seat-back—are rather simply treated. So also is the case with the dwarf Miśraka pillars above the āsanapaṭṭaka, and the free-standing pillars of the octagon supporting the central karōṭaka-ceiling, which is about 15 ft. in span. The mouldings of the ceiling start with a gajatālu course followed by dardarikā; a second gajatālu is articulated with eight gajamuṇḍa or elephant-head-brackets at intervals; then follows two kōla courses; the central pendent (or padmakēsara ?), if it ever was, is no longer existing.

The dwarf Bhadraka vase-and-foliage pilasters of the raṅgamaṇḍapa at its junction with the gūḍhamaṇḍapa possess the usual Mahā-Maru ornament, apparently derived from the earlier Varmān type (Plate 593). So also is the case with the doorframe of the gūḍhamaṇḍapa (Plate 593), a pañcaśākhā having patraśākhā carved with a foliate scroll followed by a gandharvaśākhā, a rūpastambha, once again a gandharvaśākhā, and finally the bāhyaśākhā. The rūpastambha shows the figures of dancing pramatha-dwarfs. The uttaraṅga-architrave shelters planets in panels.

The triśākhā doorframe of the garbhagṛha is carved with vegetal scrolls of great beauty and crispness, in style directly deriving from that of Varmān's Sūrya temple.

Inside the garbhagṛha the original liṅga installed on a moulded pīṭhikā is still in position. Applied on the end wall, as in some Mēdapāṭa temples, is the image of Mahēśamūrti, a rather dry piece, not agreeing with the quality of the rest of the temple carving.

The karṇaprāsādas or corner-shrines are not ornamented. Nothing of interest is found there save the images on the three principal bhadras in case of each shrine. The shrine on the northeast probably was sacred to Pārvatī. This is indicated by the image of Kṣēmaṅkarī at the bhadra of the end wall. Its west wall has disappeared. The east wall likewise is ruined; it had an image of Viṣṇu on its bhadra, now lying below in the débris. The shrine at the southeast corner was dedicated to Skanda. His image is carved at the end wall: at the east wall is Gaṇēśa. On the corresponding position on the west wall is the figure of Vaiśravaṇa. It is not clear as to whom the shrine at the southwest corner was dedicated, though it could be to Viṣṇu. Its north wall seems to have collapsed long ago. The south wall, partially available, has preserved an image of Sūrya. The shrine on the northwest corner doubtless belonged to Sūrya as his image is still in position at the end wall. The other two images on the corresponding locations have disappeared alongwith the wall parts which carried them.

D.R. Bhandarkar had visited Kāsindrā (to which he refers in his report by its variant appellation "Kāyandrā") and taken notice of its two Brahminical temples. He, however, neither discusses the date nor the style of the two buildings in question. The Aruṇēśvara temple is a foundation of about the first quarter of the tenth century as suggested by the style of its surviving figural sculptures, decoration, and the form of the grāsamukha. The undulating creeper of the patraśākhā of the doorframe of the garbhagṛha, the form of udgama of the niches, and the vase-and-foliage pilasters indicate clear-cut relationship of this temple with those at Varmān and distantly even of Kusumā.

The Kāsindrā temple is one of the last products of the Gurjaradēśa or early Arbuda school of the great Mahā-Gurjara style of western India. It also has one of the very few instances in the tenth century of a central octagon of columns supporting a karōṭaka class of ceiling in the raṅgamaṇḍapa. The figural carving and the decorative details betray quality and craftsmanship that are a little earlier than that at Candrāvatī to be shortly noticed.

Karōḍi Dhaj, Sūrya temple (Figs. 115-117; Plates 594-613)

The Karōḍi Dhaj (medieval Kōṭidhvaja) is a temple site nestled inside a gorge at the foot of the west front of Mt. Ābū. The site is located to the east of the road leading to the village Aṇādarā. The marble temple complex faces east and contains a main group of early tenth-century buildings intended to be pañcāyatana (Fig. 117; Plate 594), but the karṇaprāsāda at the southeast is missing, or perhaps was never done for want of sufficient room.

The main temple (Plate 595) was dedicated to Sūrya as the three bhadra-niches bearing the original seated Sūrya figures with seven horses driven by the charioteer Aruṇa indicate (Plates 596, 597). Its mukhacatuṣkī with its undecorated vēdikā and kakṣāsana is original; the raṅgamaṇḍapa was added later.

The main shrine (Plate 595) is tri-aṅga and of Latina order with narrow pratiratha relieved by strongly marked salilāntara-recesses, but the figureless jaṅghā has not even the centrally running grāsapaṭṭī. (It thus differs from the main shrine at Kāsindrā even when the generalities look similar.) As with the Kāsindrā building, the shrine here has no pīṭha, the massive vēdībandha has a bold kapōtapālī (Fig. 115). On the walls, the figural decoration is absent except for the Sūrya figures in the bhadra-khattakas earlier mentioned. The śikhara, if original, is without the jāla.

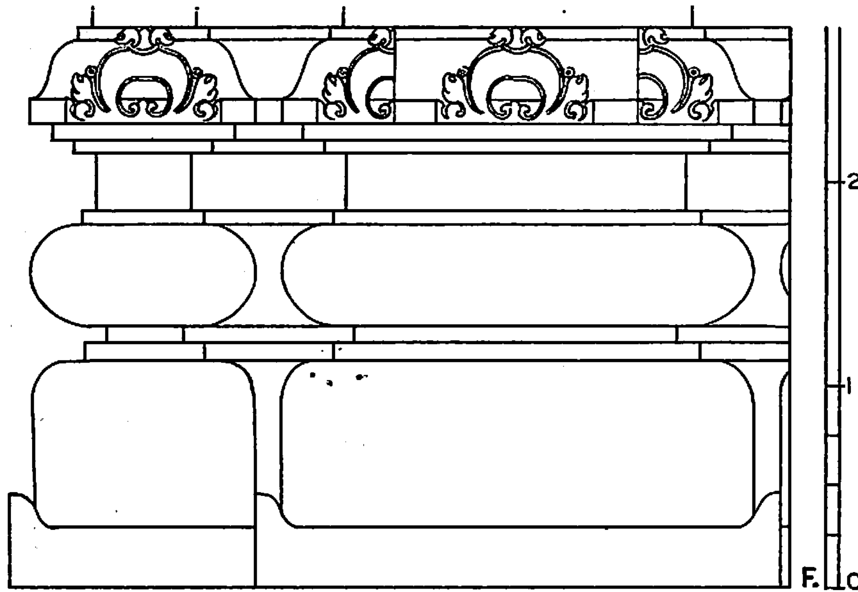


Fig. 115. Karōḍi Dhaj. Sūrya temple, vēdībandha.

The dviśākhā doorframe of the garbhagṛha is in the usual Mahā-Gurjara style with patra and rūpastambha with panels showing dancing gandharvas, the capital is formed by a closely ribbed karṇaka and very elongated bharaṇa, crowned, unusually (and rather like in the Maru-Gurjara temples but much bolder) by a paṭṭī bearing tamālapatras at the ends. The udumbara shows pūrṇakumbha and dhanaputra images at the extremities (Plate 598) and the central facial hemicycle contains birds flanking the floral shoot, a feature typically met with the Mahā-Gurjara temples of the tenth century. The uttaraṅga bears Gaṇēśa below the central figure of Śiva flanked in panels by Brahmā and Viṣṇu, with Dēvī (with lion mount) and Sūrya taking position at the two end-panels. This is unusual for a Sūrya temple but a parallel is there at the Sun temple

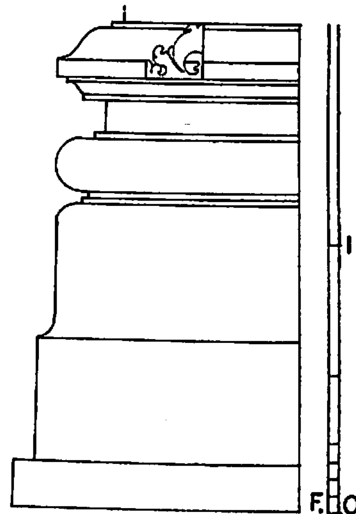


Fig. 116. Karōḍi Dhaj. Sūrya temple, extreme west shrine, vēdībandha.

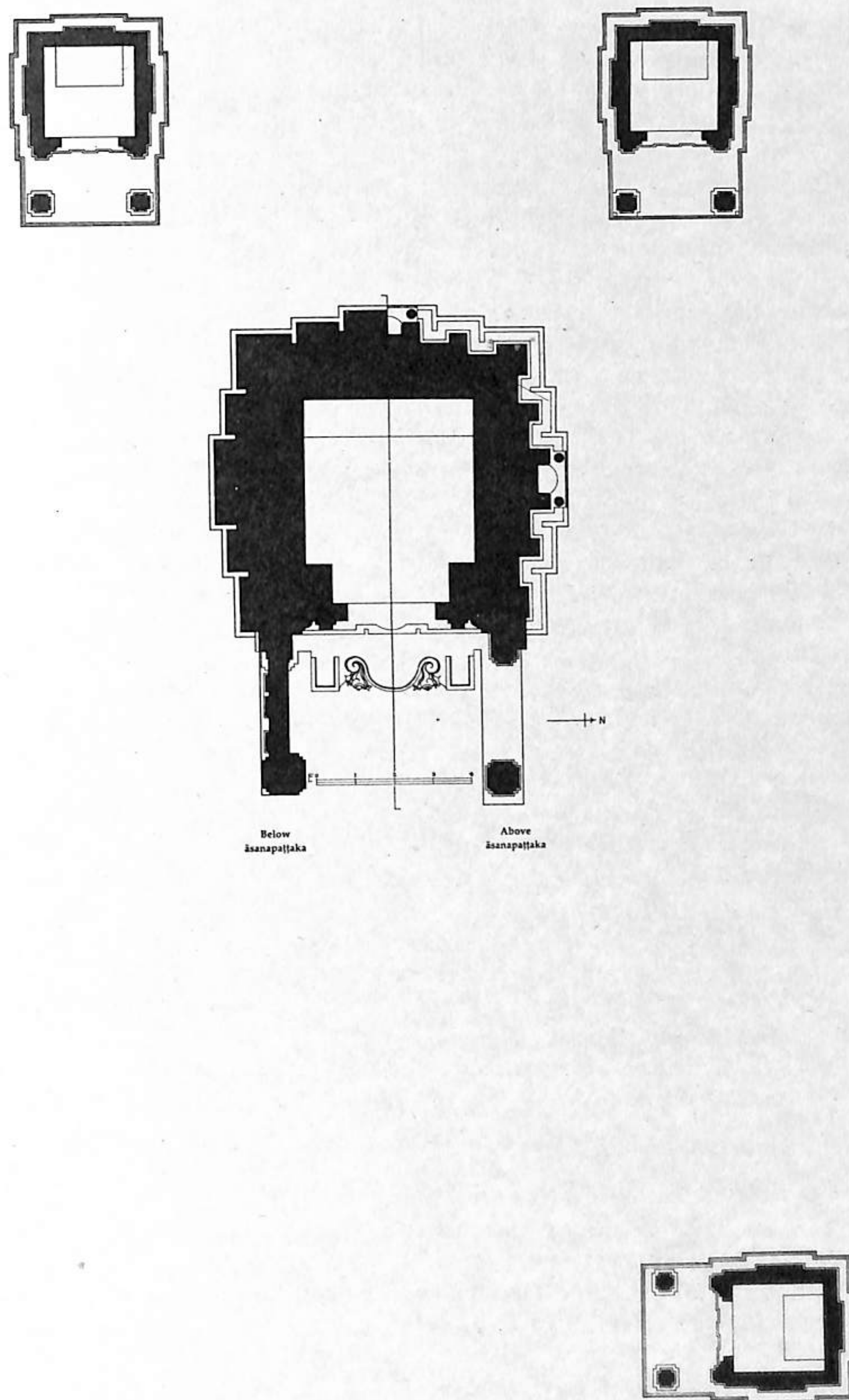


Fig. 117. Karōḍi Dhaj. Sūrya temple complex, plan.

at Madesara, a Mahā-Gurjara building of the Medapāṭa school.

The southwest karṇaprāsāda (Plate 600) enshrines Hara-Gaurī (Plate 601) and the identical shrine at the northwest, Viṣṇu (Plate 602). (The rathikā-front siṁhakarṇas of the mukhacatuṣkī of these two sub-shrines bear the figure each of Śiva flanked by Gaṇeśa and Umā in panels (Plate 600), and of Viṣṇu.) The northeast corner shrine faces south (Plate 603) and enshrines Sūrya. It abuts the raṅgamaṇḍapa. (For the vēdībandha of the extreme west shrine, *see* Fig. 116.)

The Bhadraka pillars of these corner subshrines are plain as are their moulded walls. But, unlike the main shrine, their śikharas show jāla, powerful but less advanced as in the case of the contemporaneous Latina temples in lower Saurāṣṭra.

The square Phāṁsanā shrine (Plate 604) contiguous to the mūlaprāsāda and masking much of its northern wall including the bhadra-khattaka is dedicated to Rājñīdēvī, the consort of the Sun god (Plate 605). The Latina shrine to the north of it (Plate 606) enshrines the figure of Sūrya (Plate 607). The rathikā contained in the siṁhakarṇa likewise bears an Āditya figure. The cult images in all these minor shrines are provided with the pīṭhikā-pedestal.

To the northeast of the complex is a late make-shift shrine of Kōṭēśvara which stores several images which fall in three different periods: a pair of Gaṇēśa figures (Plates 608, 609), the Caṇḍikā and the Viṣṇu images (Plates 610, 611) form the earliest group of the eighth-ninth century; of the tenth are a pair of Viṣṇu figures (Plates 612, 613), and a Śeṣaśāyī Viṣṇu; the remaining, rather folkish, are later in age. The images antedating the tenth century may have been brought here from some other ruined site in Devāṅgaṇa: (A set of eighth century Mātṛkā figures from this site is in the Prince of Wales Museum); or if it had belonged to this site, an earlier shrine or shrines on this site, now lost or replaced, may be inferred.

The main temple complex, even when it is somewhat plain, still preserves features and disposition of the Gurjaradēśa school. The nature of the bharaṇa of the stambhaśākhā relates it to the Sun temple at Varmān; so does the image of Sūrya which has all the pretensions of the cult image originally placed in the main temple (here Plate 599; *cf. EITA*, Vol. II, Pt. 2, Plates 820, 823). The cult images of the sub-shrines are properly provided with parikara-frames with features such as ribbed laśuna-bharaṇa, the Phāṁsanā-simulation for the pediment, etc. All these are of the tenth century, probably of its early years, and they support this date. (The archaic vēdībandha and the śikhara-jāla would even indicate the last decade of ninth century for the temple.)

Candrāvatī, Old temple (Figs. 118, 119)

The elevation based on Tod's impressionistic engraving (Fig. 118) pertains to a tri-aṅga mūlaprāsāda of a temple, now no more existing. It was a Mahā-Gurjara building which may have been founded around *c.* A.D. 960. Its pīṭha, like the Śiva temple at Koṭāi in Kaccha (Plate 573), includes the kumuda member. (For the grāsapaṭṭī, Tod's drawing cannot be trusted, for it was formed by grāsa-heads whose type is mainly seen in association with the Maru-Gurjara buildings from *c.* A.D. 1000 onward.) The kumbha-faces had been relieved by an udgama-pattern. The antarapaṭṭa had the vēdī-ratna design. The jaṅghā figures had been provided with framed niches not only at the bhadras but also at the karṇas, an advancement known here for the first time, but is a feature of the Rajasthan temples in late Mahā-Maru and transitional styles *c.* A.D. 950-1000, though rarely met with in the Mahā-Gurjara tradition. The rathikā-form at the bhadra was somewhat akin to the analogous examples in Mēdapāṭa buildings. The bharaṇa details are not very accurate in Tod's drawing. And the ornament

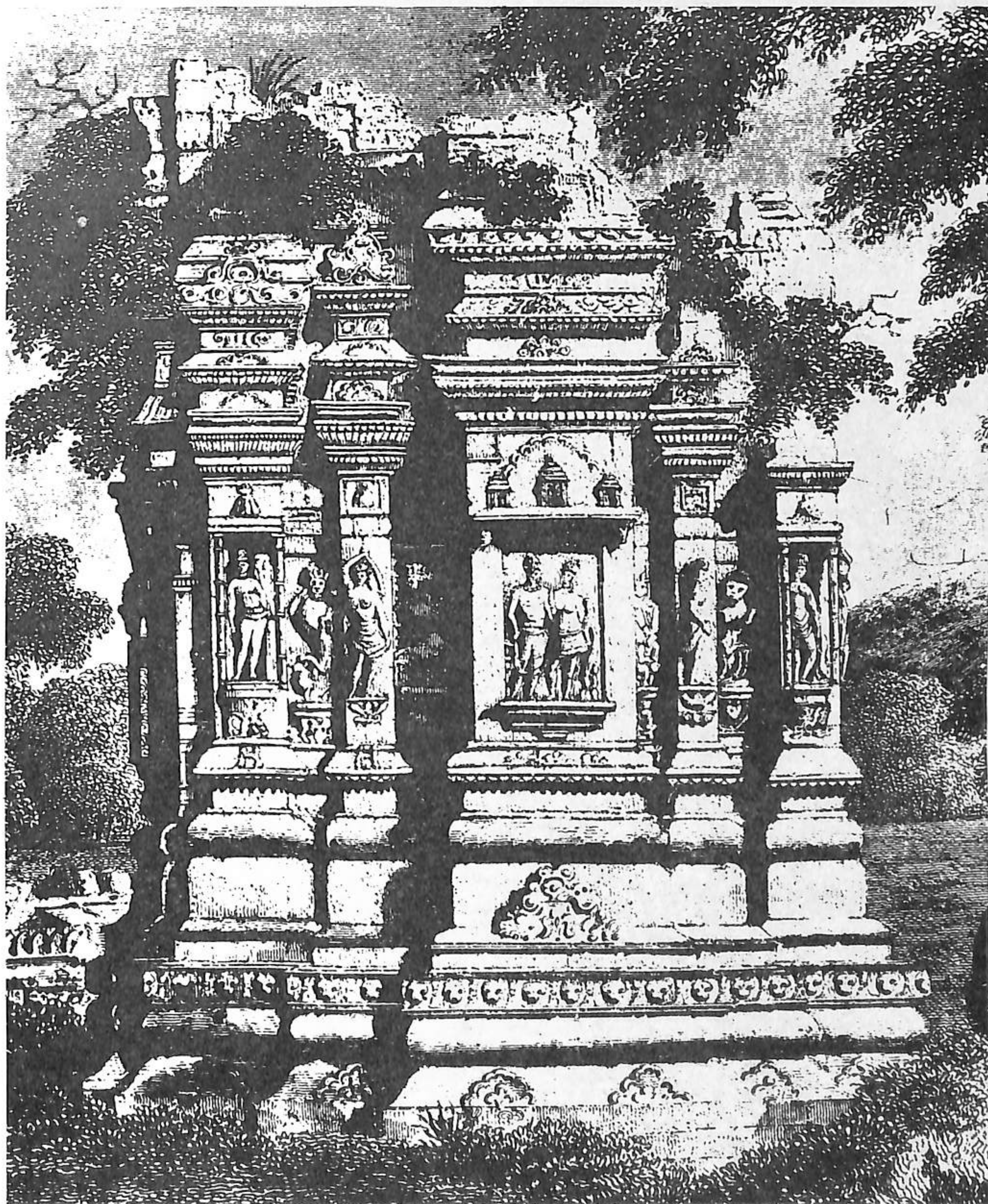


Fig. 118. Candrāvatī. Old temple, back elevation. (Tod's).

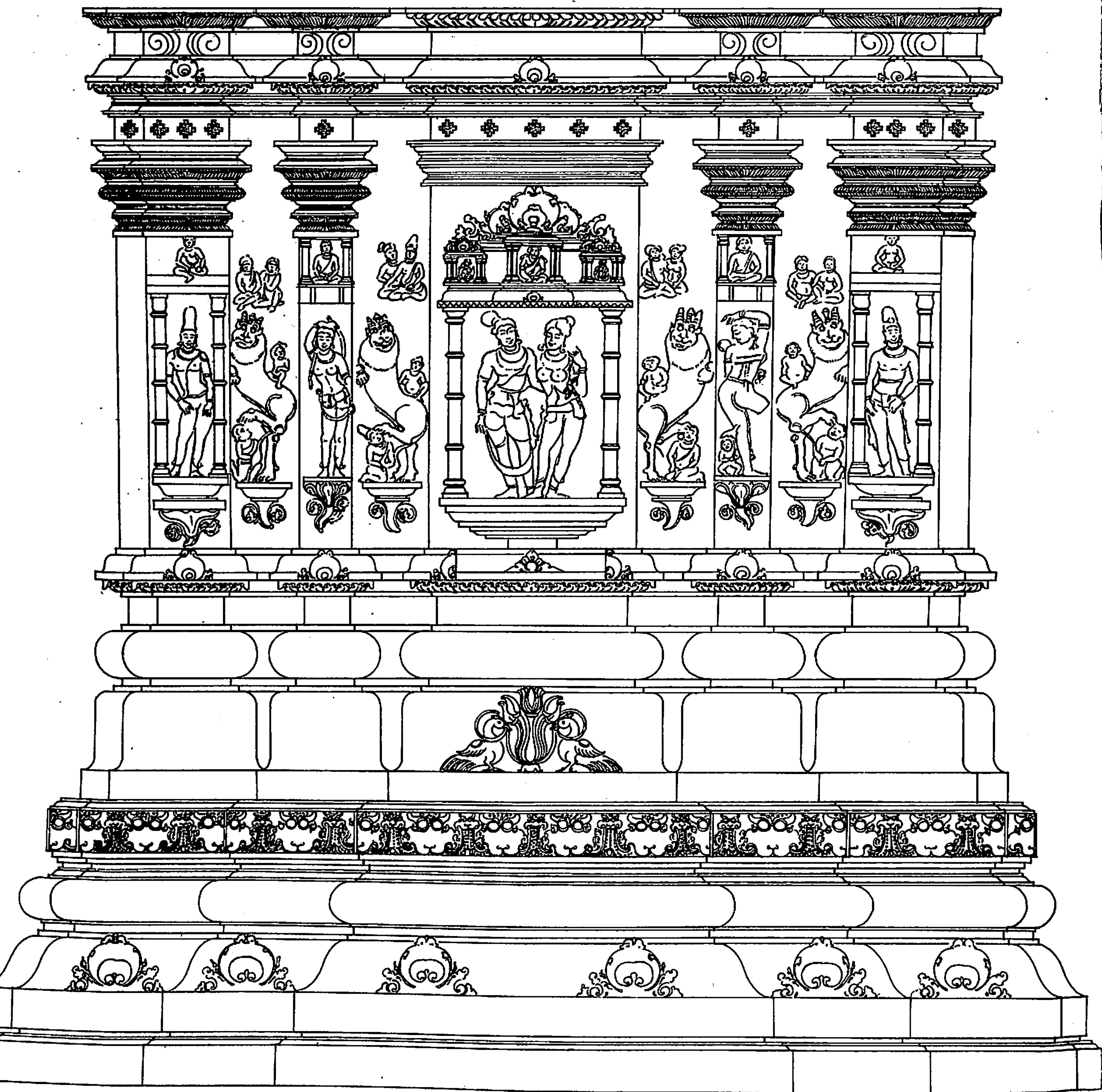


Fig. 119. Candrāvatī. Old temple, back elevation. (Reconstruction after Tod.)

he shows in the antarapaṭṭa of the bistrated varaṇḍikā is unclear, seeming more like the vallī fragments, though normally in the Mahā-Gurjara temple it is either kuñjarākṣa or diamond-and-double volute pattern. (An approximation of how the temple might have looked is demonstrated by the reconstruction in Fig. 119.) The temple apparently was built in marble and probably early in the period of Paramāra Kṛṣṇarāja. (The bases of several temples exposed through clearance some years ago in Candrāvatī are of the temples relating to mid 11th through 12th century A.D. The disappearance, therefore, of this beautiful tenth century temple is an irretrievable loss.)

Pāli, Navalakhā Pārśvanātha temple (Figs. 120, 121)

Pāli, Pallikā of the medieval period, apparently was a county town of importance as indicated not only by its monumental remains but also by its being the germinal land of the Pallivāla brahmins, the Pallivāla banias, and the Pallivāla-gaccha of the Śvetāmbara Church. To the architectural history of western India, Pāli's contribution is of some significance, located as the town was on the crossroads of the two contemporaneous

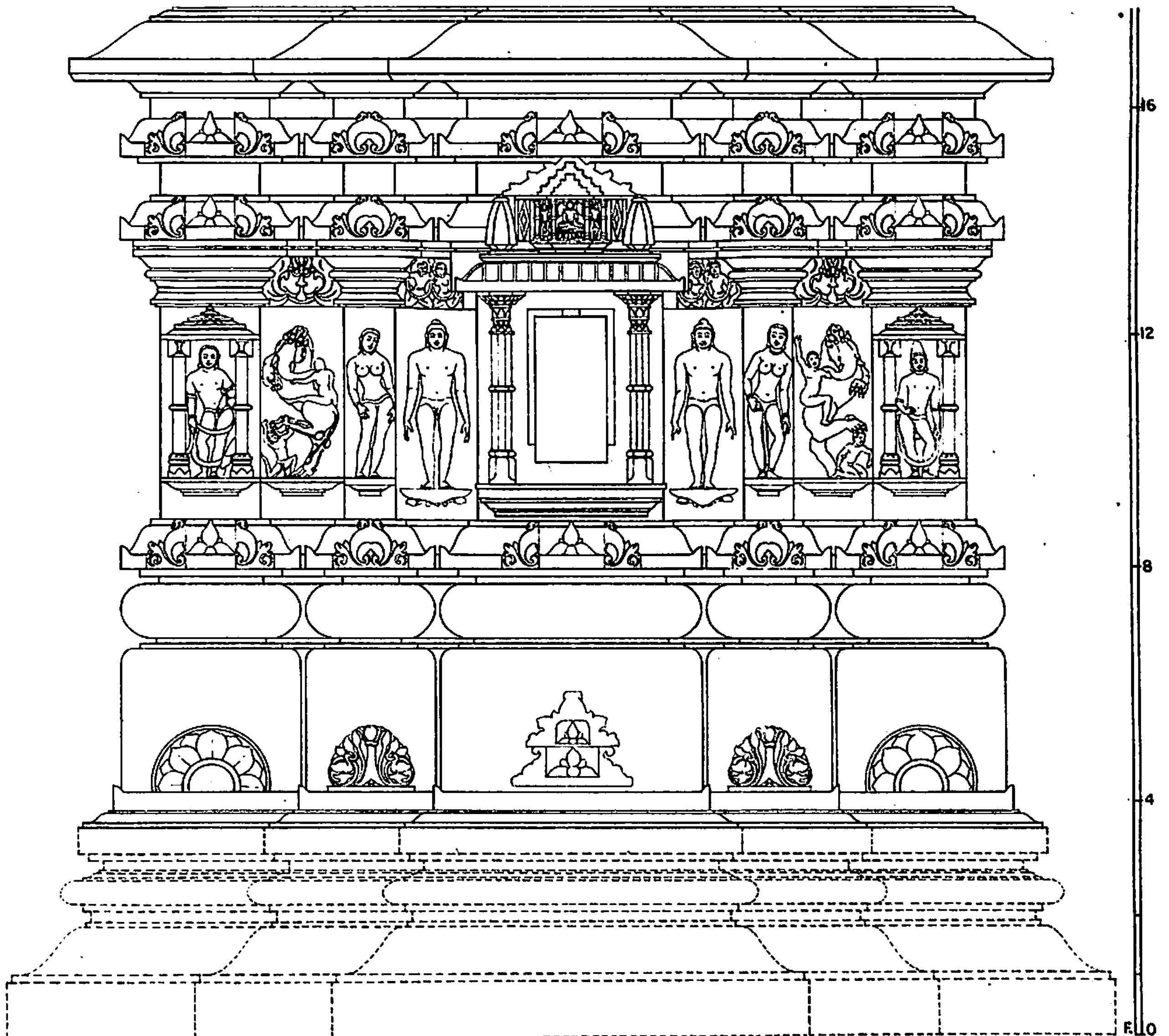


Fig. 120. Pāli. Navalakhā Pārśvanātha temple, mūlaprāsāda, elevation.

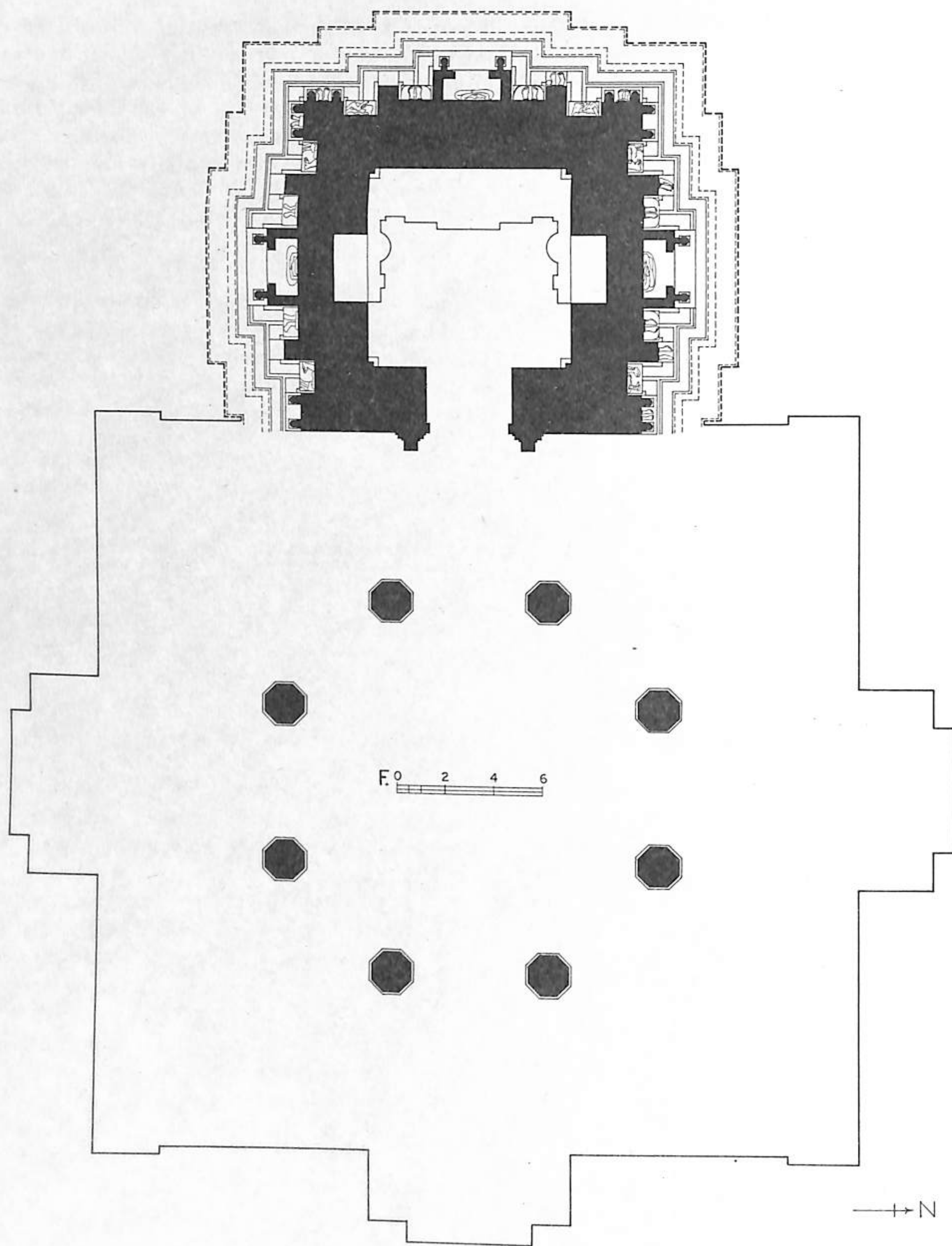


Fig. 121. Pāli. Navalakhā Pārśvanātha temple, plan.

styles—Mahā-Maru and Mahā-Gurjara—and, the three out of its four extant temples in the town and its surroundings are illustrative of three different stylistic landmarks perfectly bolstering the concept of the aforementioned two archetypal styles and the third style that had resulted after the periods of prevalence of the former two. The Ānandakaraṇa temple in the heart of the town represents the Mahā-Maru style of the late third quarter of the tenth century but still retaining its purity; the Navalakhā Pārśvanātha temple on the other hand has a mūlaprāsāda that follows the Mahā-Gurjara style, its gūḍhamaṇḍapa, curiously, accords with the Mahā-Maru style; and finally the Sōmēśvara temple, of the mid 12th century is a representative of the full-fledged Maru-Gurjara style.

The Navalakhā Pārśvanātha temple originally was dedicated to Jina Mahāvīra since referred to as "Vīranātha mahā-caitya" and "Mahāvīra-caitya" in the inscriptions of A.D. 1122 and 1145. The earliest inscriptions on the image-pedestals within this temple are dated to E 1088 and 1095. They refer to the Pradyōtanācārya-gaccha, an abbatial sub-order of the Śvetāmbara persuasion.

The temple has a mūlaprāsāda followed by a gūḍhamaṇḍapa (Fig. 121), and next a raṅgamaṇḍapa and finally, the chain of dēvakulikās surrounding the main structure of the temple. The dēvakulikās are not integrated with the raṅgamaṇḍapa. All those, as well as the śikhara of the mūlaprāsāda were added (or replaced) in A.D. 1629 when the previous cult image was substituted by that of the Pārśvanātha.

The mūlaprāsāda (Fig. 120) is tri-aṅga; the karṇa, pratiratha, and bhadra are in the proportion of 1 : 9.75 : 2. The original diameter inclusive of the pīṭha (recently replaced by a modern version rendered in accordance with the conventions of the late Maru-Gurjara architecture) was *c.* 21 ft. The vēdībandha of the wall (Fig. 120), strangely enough, does not possess the usual antarapaṭṭa. The kumbha reveals interesting decorations: powerfully rendered, fully blown half lotus on the karṇa faces (a motif characteristical rather of the tenth century Mahā-Maru buildings), haṁsa-yugma as well as kinnara-yugma with floral shoots of the pratiratha faces (as noticeable at the Mahā-Gurjara Śiva temple at Koṭāi in Kaccha) and the plain śūrasēnaka at the bhadras. The kapōtapālī is ornamented with ardharatna alternated with ṭhakārikā, a feature fairly common with the western Indian temples of that age and earlier.

On the jaṅghā of the wall, the three bhadra-niches are empty, though they predictably may have contained the seated Jina images. Each pratiratha-face, and that which is on the same directional plane as the bhadra-niche, shows a standing figure of a kāyōtsarga-Jina with a pair of mālādharas hovering above; whilst the face on a plane at the right angle shows a surasundarī in each case. The Dikpālas, as usual, take their position on the karṇas. The salilāntaras are filled with vyāla figures, their gaja and siṁha forms are clearly discernible. Above each vyāla is carved a large visage of a grāsa, possibly symbolic of the grāsapaṭṭī. The bistriated varaṇḍikā above the jaṅghā is simply treated. The rathikā above each bhadra harbours a Jina image. The mūlaprāsāda has suffered both from stucco-coating and gaudy paints. The temple, though preserving old fabric, lamentably has lost its photogenic qualities.

The gūḍhamaṇḍapa has a straight and featureless exterior. The wall in fact may be a replacement of the original. The large fluted vase-and-foliage pillars of the central octagon of the interior are doubtless original, though, the great ceiling they support is a substitution of a later date. The gajatālu courses in the four vikarṇa vitānas, however, are ancient and original.

The saptaśākhā-doorframe of the sanctum has suffered in part from the recent mirror inlay done over three decades ago and also the paints. The śākhās in

sequence are vyāla, gandharvā, rūpastambha with Jina-mātā figures in panels, again gandharvā followed by the vyālaśākhā, the bāhyaśakhā, and the eighth adventitious mālādharaśākhā. The entire interior of the gūḍhamaṇḍapa including its pillars and the ceilings is under the coating of painted stucco.

In style, the mūlaprāsāda comes fairly close to the Mahāvīra temple at Ghānerāv (*c.* A.D. 954), the Ambikā temple at Jagat (*c.* A.D. 961), the Lākhēśvara temple at Kērākōṭ and the Śiva temple at Koṭāi—both *c.* mid tenth century, in Kaccha—in short to all such temples of the different schools of Mahā-Gurjara style with a central date of mid tenth century. At the same time it differs sharply from the contemporaneous Nīlakaṇṭhēśvara temple at Kēkind, a most representative example of the Mahā-Maru tradition in its late maturity.

The vase-and-foliage class of pillars in the gūḍhamaṇḍapa seem derivative of those seen in the well known Sun temple at Osiāñ, while the doorframe hints at its general relationship with the doorframe of Kāmēśvara temple at Aüvā (*c.* mid ninth century). The figures in the doorframe of course reveal nuances of the tenth century despite the thick coating of painting. It seems that, for some reason, a different guild, the one which followed the Mahā-Maru tradition, had worked on the gūḍhamaṇḍapa as well as the doorframe, probably soon after the completion, up to the cornice, of the mūlaprāsāda.

The political position of Pāli in the middle decades of the tenth century is not clear. Whether the Paramāra authority had extended that far or not, the style of mūlaprāsāda is clearly Mahā-Gurjara and the nearest Mahā-Gurjara territory to the south of Pāli is Gurjaradēśa as well as the neighbouring Arbudamaṇḍala.

Hṛṣikēśa, Rakhikisan temple (Figs. 122, 123; Plate 614)

The site of Rakhikisan is at the east foot of Ābū Hills, some 2 miles north of the Kharāḍī or Ābū Road township. The sāndhāra temple (Fig. 123) has its śikhara, and the gūḍhamaṇḍapa has its saṁvaraṇā, but both of the 12th century A.D., the date when the complex received a raṅgamaṇḍapa bonded at the east face of the gūḍhamaṇḍapa.

The exterior of the temple has no pīṭha, the wall starting from the khura of the vēdībandha. The jaṅghā has no decoration, the bhadras are grilled, and the broad salilāntara separates the karṇa from bhadra. The triśākhā doorframe—vallī-, stambha, and bāhyaśākhā—has sparse figural decoration, the bāhya bears lotus petals, the

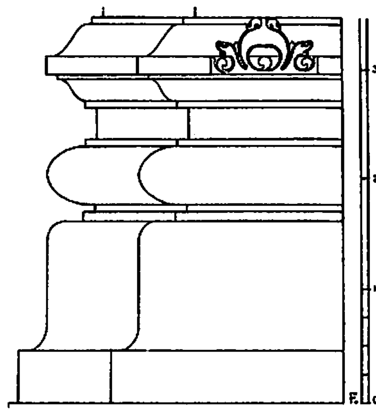


Fig. 122. Hṛṣikēśa. Rakhikisan temple, vēdībandha.

stambha only the dvārapālas at the bottom but the bosses of the panels above have been left uncarved (though laśuna and the ribbed bharaṇa are, as usual, ribbed.) The patraśākhā shows undulating vine, the udumbara has only the dhanaputra below the stambhaśākhā (and no pūrṇakumbha), though the central hemicycle does, as usual, show the Mahā-Gurjara vegetal loop. The uttaraṅga, however, shows Viṣṇu in the central panel, Brahmā, and Śiva at the extreme boxes, and the Daśāvatāra figures in the intervening panels. The garbhagṛha-doorframe is like that of the gūḍhamaṇḍapa but with planets at the lintel-face.

From the style of the vēdībandha (Fig. 122), the curvature at the lower end of the kumbha etc., and from the details and nuances as well as workmanship of the two doorframes, the older original parts of the temple may be assigned to *c.* A.D. 960 or slightly later. The grāsapaṭṭī of the old round column (Plate 614) included in the forehall may have been, as Bhandarkar had suggested, the Garuḍadhvaja originally placed in front of the temple. Its style, as well as that of the enframed Varāha image in the precincts, seems contemporaneous with the main building, supporting third quarter of the tenth-century date for the temple. (The two images of Gaṇēśa in worship seem a couple of centuries earlier, but are worn out due to centuries of continual lustral ceremony, and hence not illustrated.)

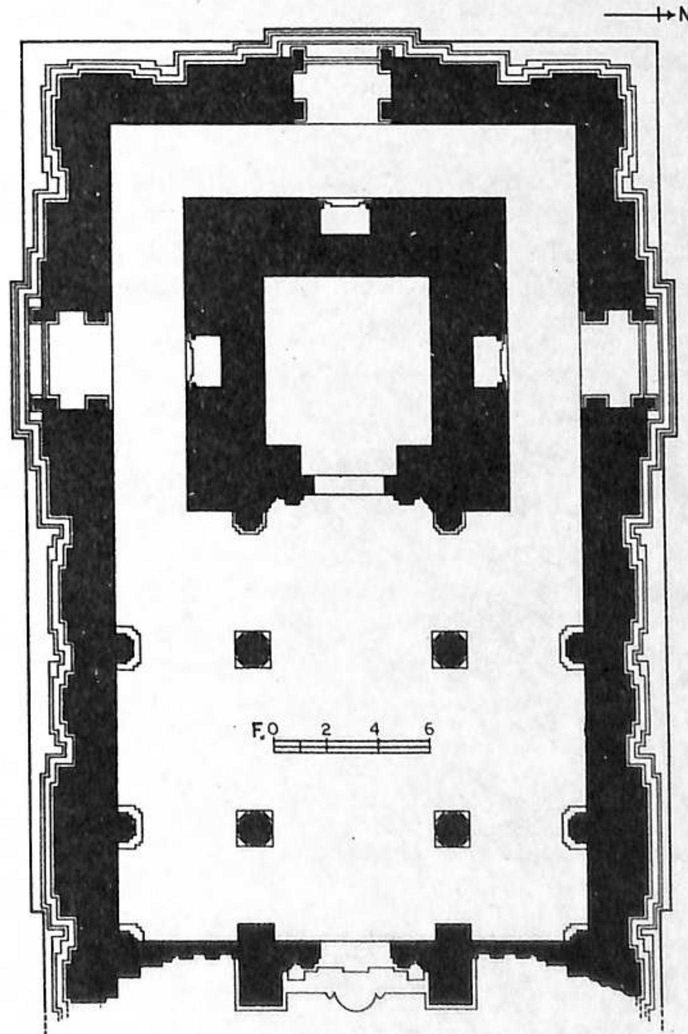


Fig. 123. Hṛṣikēśa. Rakhikisan temple, plan.

Kharāḍī, Kālikāmātā temple (Figs. 124. 125)

On the way to Hṛṣikēśa stands this sāndhāra temple (Fig. 125), now dedicated to dēvī Kālī. The building reminds of the general style of the Rakhikisan temple and may be of the same general date. The recent renovations have obscured some of its features,

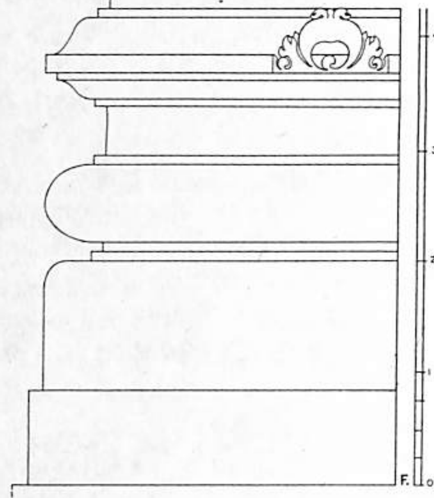


Fig. 124. Kharāḍī. Kālikāmātā temple, vēdībandha.

though there never was much to see and admire in this temple. The vēdībandha (Fig. 124) is tall and bold though the kumbha lacks the lower-end flexture typical of the tenth-century and earlier Mahā-Gurjara buildings. The old grilles in the bhadras of the mūlaprāsāda have been renovated. The pillars of the gūḍhamaṇḍapa are plain Miśraka. The doorframes are painted and disfigured.

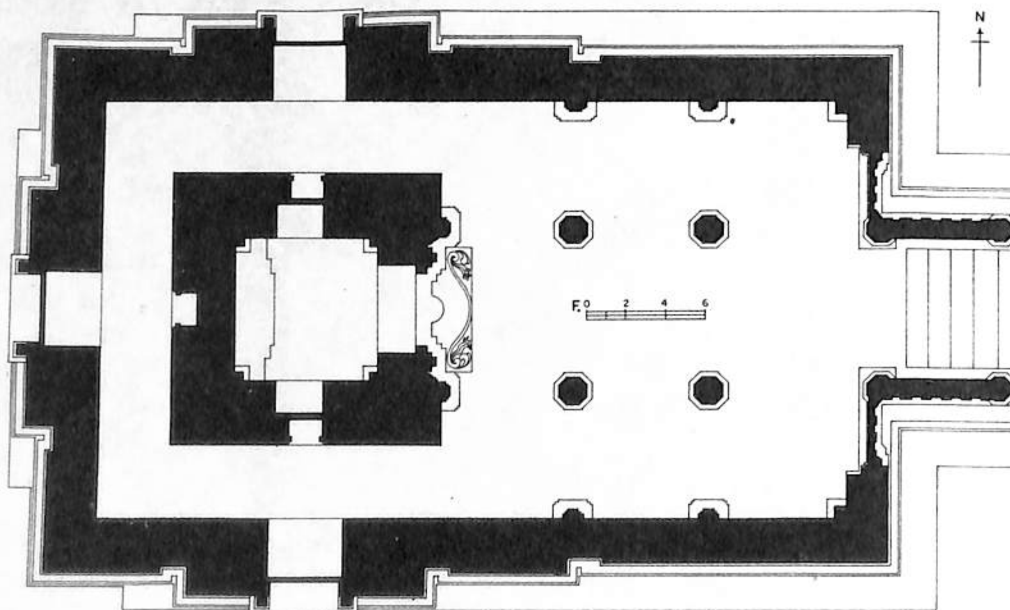


Fig. 125. Kharāḍī. Kālikāmātā temple, plan.

Nāṇā, Mahāvīra temple (Figs. 126, 127; Plates 615-618)

The old medieval town may have been under the Paramāras of Candrāvatī, the style of this old Jaina temple being much like that of the Hṛṣikēśa and Kharāḍi temples. After the branch of the Cāhamānas was established at Naḍḍula, it may have been taken over by the Cāhamānas; but in the late 12th or early 13th century it apparently had been retaken by the Paramāras. Nāṇā, from the 11th century onward, had been the seat of the Nāṇakīya-gaccha, a monastic abbatial sub-order of the Śvētāmbara Jaina sect.

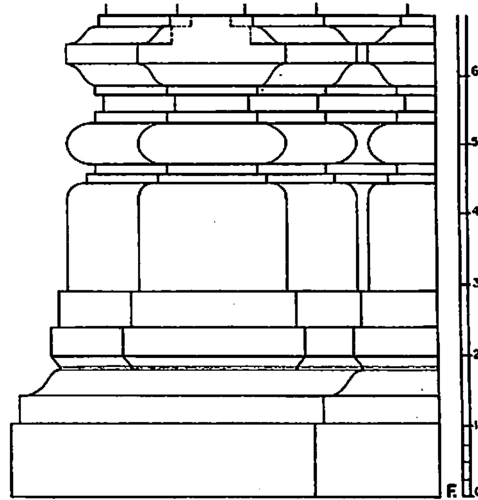


Fig. 126. Nāṇā. Mahāvīra temple, vēdībandha.

The sāndhāra temple of Jina Mahāvīra (Fig. 127) has a short pīṭha and a tall vēdībandha (Fig. 126). The jaṅghā is plain, the bhadras are relieved by screened openings. The garbhagṛha is plain square with three small niches, empty for centuries. The doorframe is devastatingly painted and the short inscription there of V.S. 1017 (A.D. 961) to which Bhandarkar referred cannot now be traced.

The four central pillars of the gūḍhamaṇḍapa are of the Miśraka order. The trika attached to the gūḍhamaṇḍapa is of the 12th or 13th century A.D. (The ardhacandra-moonstone is old and its position in the plan has been shown where it originally might have been when the trika was not still constructed.)

The śikhara over the garbhagṛha probably is of the 12th or 13th century and a replacement of the original; but the staggered series of siṁhakarṇas over the gūḍhamaṇḍapa seem original even when plastered and whitewashed. It betrays a further development of the maṇḍapa-roofs of the Ānarta school as at Koṭāi and Kerākōṭ in Kaccha and Trinētrēśvara temple near Thān in Saurāṣṭra. The original fragments of the staggered gavākṣa layering of the ambulatory wall are preserved but now seen against the late śṛṅgas (Plate 616).

The main shrine on the whole adds nothing to our knowledge. The two dēvakulikās in the south row of the bhramantikā, which show puṣpapaṭṭī at the upper end of their back wall, may be of the date *c.* A.D. 975-985. A few Bhadraka pillars and pilasters in the bhramantī-ingress at the east front also seem of this date even when disfigured by oil paint (Plate 615).

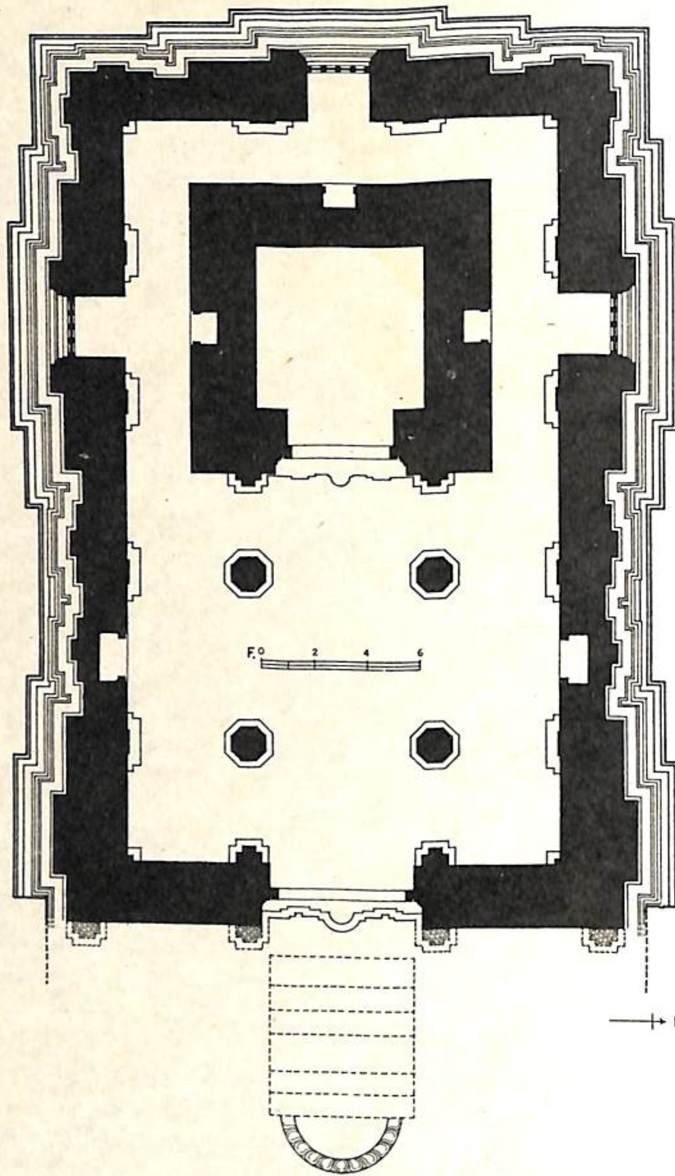


Fig. 127. Nāṇā. Mahāvīra temple, plan.

It seems that, as it originally was, the temple was surrounded by a prākāra with simple gates opening at the east as well as at the west. Within decades, an ornate opening with internal vēdikā wallings on either side—an unprecedented but handsome feature—and a tōraṇa between its forward pillars, were inserted at the east, together with the addition of some dēvakulikās. These were first added at the south side and soon after, in the 11th century, at the east also. The west side of the prākāra was likewise provided with a porch in the late years of the tenth century with a pair of nicely carved Bhadraka pillars (Plate 617) and the passage with an attractive vēdikā walling (Plate 618). (This feature, after a generation, was also copied at the Mahāvīra temple at Sevāḍi which lay hardly 20 miles to the east of Nāṇā.)

Nāndiyā, Mahāvīra temple (Figs. 128, 129; Plates 619-621)

An inscription of A.D. 1036 calls the village "Nandigrāma" and the inscription of A.D.

1074 refers to the ancient temple of Mahāvīra as "Nandiyaka-caitya". In medieval times, along with Nāṇā and Diyāṇā, Nāndiyā was famous for its image of Jīvitasvāmi Mahāvīra (Jina Mahāvīra portrayed as prince Vardhamāna); however, none of the three temples currently possess these images. (These may either have been destroyed during Islamic invasions, or, if some escaped, are among those early Jīvitasvāmi images as are, for example, in the later Ajitanātha temple at Sirohī, and in the Government museums such as in Jodhpur.)

The temple of Mahāvīra at Nāndiyā has a mūlaprāsāda, gūḍhamaṇḍapa, and trika attached to the gūḍhamaṇḍapa (Fig. 128). This central complex is surrounded by 52 dēvakulikās. A plain raṅgamaṇḍapa was added sometime around A.D. 1145, as

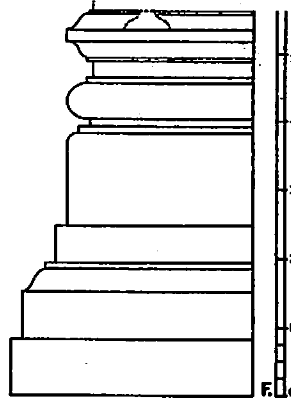


Fig. 128. Nāndiyā. Mahāvīra temple, vēdībandha.

suggested by the inscriptions concerning donation of hall's pillars. The dēvakulikā-surround was added even later, in the latter half of the 15th century, as the foundation inscriptions (wherever they could be read) indicate.

The entire temple is savagely stuccoed and whitewashed. Some of its features were also modified and masked; for example, the gūḍhamaṇḍapa was provided with northern and southern entrances whereas none were in the original design. The sparse ornamentation which was on the vēdībandha (Fig. 129) is now concealed beneath a thick coating of stucco and white paint.

The temple's pīṭha is made of two plain bhiṭṭa courses, the upper one has a short welded jāḍyakumbha as in most Mahā-Gurjara temples of the Ānarta school. The pratiratha of the jaṅghā, as compared to karṇa, is thin and, curiously, had a bold karṇaka-like moulding in the lower section. (This feature hints at the style's familial connection with that of Vasantagaḍh.) The pratiratha is separated by wide and deep salilāntara recesses, a feature also noticeable at Kāsindrā and Karōḍi Dhaj. The jaṅghā is completely devoid of figural, geometric, or vegetal decoration. The west bhadra-niche is vacant; those at the north and the south were opened up during recent renovations for admitting light in the garbhagṛha.

It is difficult to decide whether the Latina śikhara of the prāsāda is original. At least the bhadra-śūrasēna (Plate 619) seems ancient. The gūḍhamaṇḍapa's saṁvaraṇā (Plate 620) is rather puzzlesome. Here, on each tier, in lieu of ghaṇṭikās, occur old type of āmalakas. Whether this saṁvaraṇā is original or of recent making is not easy to decide.

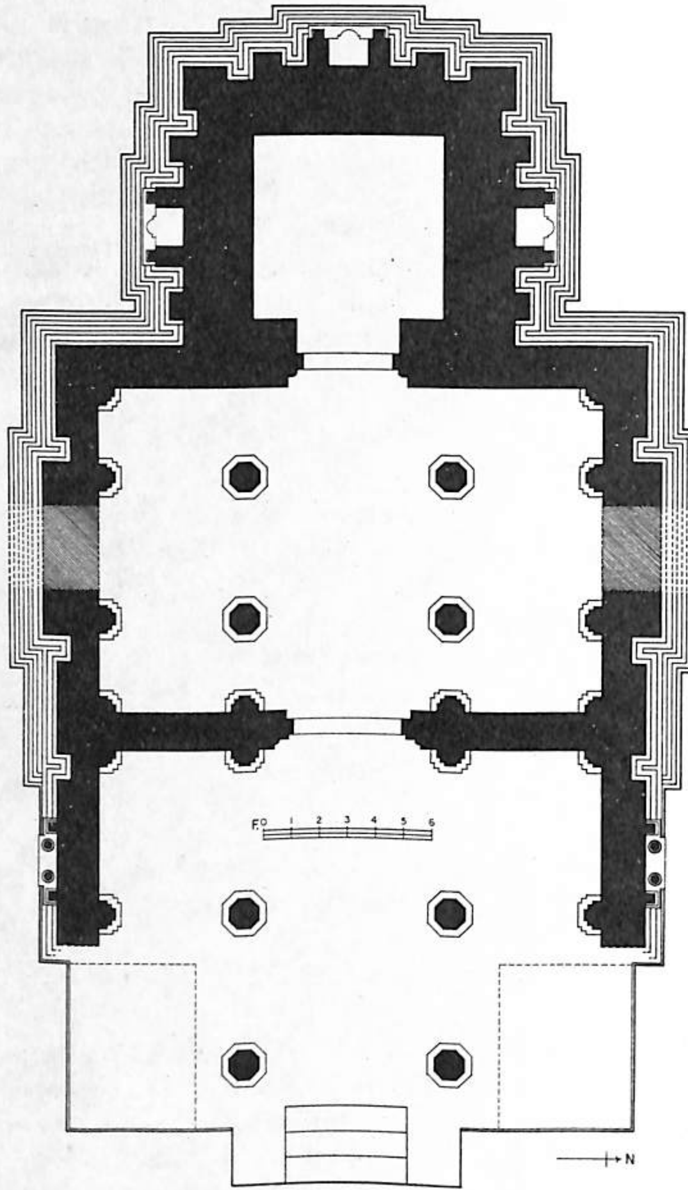


Fig. 129. Nāndiyā. Mahāvīra temple, plan.

If original, it would provide the earliest instance of the principle (if not of all essential formal details) of a saṁvaraṇā. The gūḍhamaṇḍapa is attached to the prāsāda, oddly enough, without the kapilī junction (as was the case of the great temple of Sōmanātha in Prabhāsa which was built c. A.D. 960). What is more, on plan it is somewhat rectangular, one other point in oddity. Its interior has four plain Miśraka class of pillars forming the nave.

The garbhagṛha-doorframe is dviśākhā, formed by vallī and khalva śākhās, the last with lotus petals along its face. Gaṅgā and Yamunā figures occur as usual at the bottom. The doorframe of the gūḍhamaṇḍapa is triśākhā and shows the dvārapālaka, nāga, and Gaṅgā-Yamunā figures at the lower end. The śākhās are vallī, very narrow khalva with lotus petals, and again vallī.

The trika has three quadrants with plain Miśraka pillars and Bhadraka pilasters, and is centrally extended toward east to form a mukhacatuṣkī. (Its original extent is

shown by the dotted lines in Fig. 129: the lateral extentions are later.) The only carving shown here (as in the gūḍhamaṇḍapa) is the undulating climber and the grāsapaṭṭī, doubtless ancient and original but dry, on the tantraka of the lintel face (Plate 621). The trika, curiously, has been provided by a walling to form its north and south profiles (Fig. 129). These walls, on the exterior, carry broad niches with small square pilasters at the end and round as a central pair.

On the basis of style, the temple may be dated to *c.* A.D. 950-960. This date, however, does not apply to the marble image of the Jina in the sanctuary which is about three centuries more ancient and belongs either to the period of the Cāpas of Bhillamāla or done soon after their time. The quality, style, and excellence of workmanship betray the early Gurjaradēśa style at its height of glory.

Bhāṭuṇḍ, Bifacial temple (Figs. 130, 131; Plates 622-623)

Bhāṭuṇḍ or Bhaḍuṇḍ, medieval Bhuṁḍipadra, was perhaps a county town of some importance in the medieval period. It possesses two temples founded in the tenth century and two almost identical kuṇḍas, one of which bears the foundation inscription of A.D. 1046, when Paramāra prince Pūrṇapāla ruled Arbuda-maṇḍala. As Bhandarkar reported, "The objects of antiquity here are a few temples, which, though old, are of no particular importance." This is not a very accurate statement. At least the bifacial temple, though small, is an interesting building.

The temple is a Latina shrine virtually intact up to the āmalasāraka. From within it was partitioned, rather unusually, to form a bi-chambered sanctuary. A prāggrīva each at the east and the west provides entry to the doorway of each chamber (Fig. 131; Plate 622). The two deities to which the temple was dedicated cannot be ascertained for want of sufficient evidence. On the exterior walls there are no jaṅghā niches, not even at the bhadra facets. The images in the sanctuaries are missing; and the inconsequential doorframes fail to supply a clue. Only the siṁhakarṇa-front of each prāggrīva bears small figures in the rathikā (Plate 623), but these figures are not distinct enough for arriving at a definite identification. It is likely that, either Viṣṇu and Sūrya, or Sūrya and Vaiśravaṇa may have shared the temple. The temple has a single plinth course and a simple vēdībandha (Fig. 130) as well as plain jaṅghā crowned with a bistriated varaṇḍikā and nicely shaped Latina śikhara with fine jāla carving.

The form of the siṁhakarṇa here is akin to that at Nāndiyā and maybe the two buildings are contemporary; hence this temple may have been built *c.* A.D. 950-960.

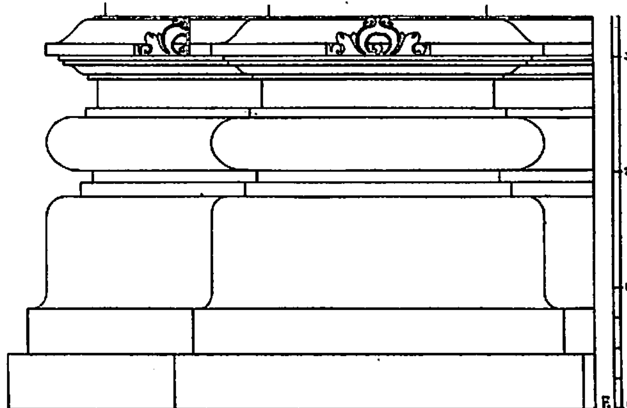


Fig. 130. Bhāṭuṇḍ. Bifacial shrine, vēdībandha.

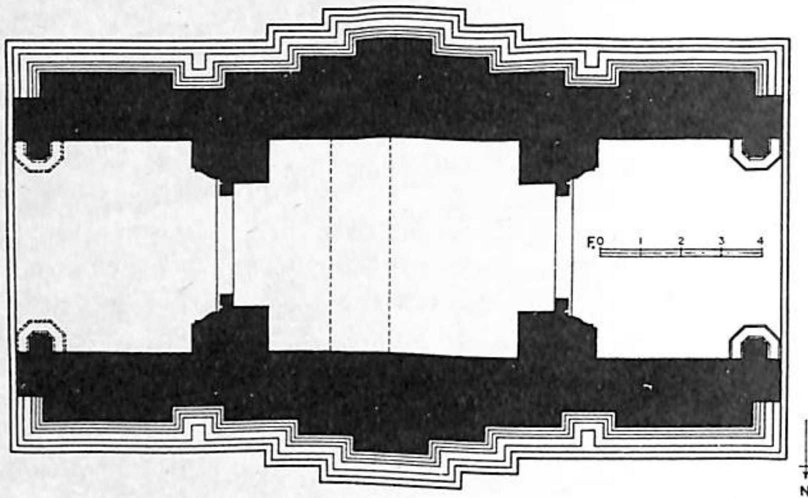


Fig. 131. Bhāṭuṇḍ. Bifacial shrine, plan.

Bhāṭuṇḍ, Sāndhāra (Sūrya) temple (Figs. 132-134; Plates 624-626)

Although there is no clear evidence about the dedication of this very ruined temple, it was, according to the local tradition, dedicated to Sūrya. It is a sāndhāra temple, on plan much like the Sun temple at Vasantagaḍh, though its totally collapsed maṇḍapa does not lend itself to a clear understanding of its form. It may be a gūḍhamaṇḍapa with four central Miśraka pillars. One of them, lying in the heap of the collapsed stones, bears a medieval inscription. Its circular section is ornamented with a dry ratnabandha and grāsakiṅkiṇikā.

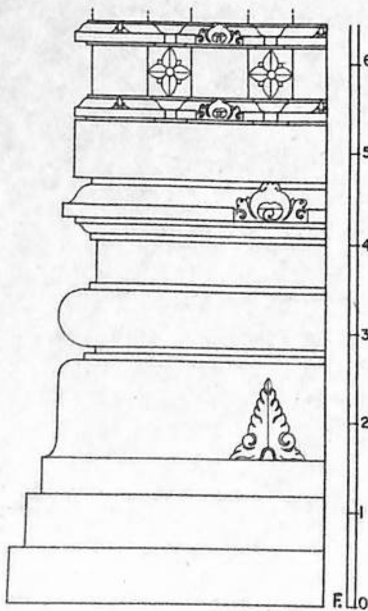


Fig. 132. Bhāṭuṇḍ. Sāndhāra (Sūrya) temple, exterior wall, east face, vēdībandha.

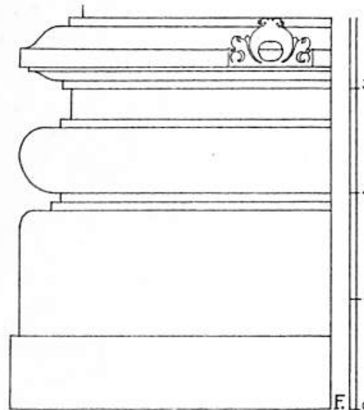


Fig. 133. Bhāṭuṇḍ. Sāndhāra (Sūrya) temple, gărbhagṛha, v̄edībandha.

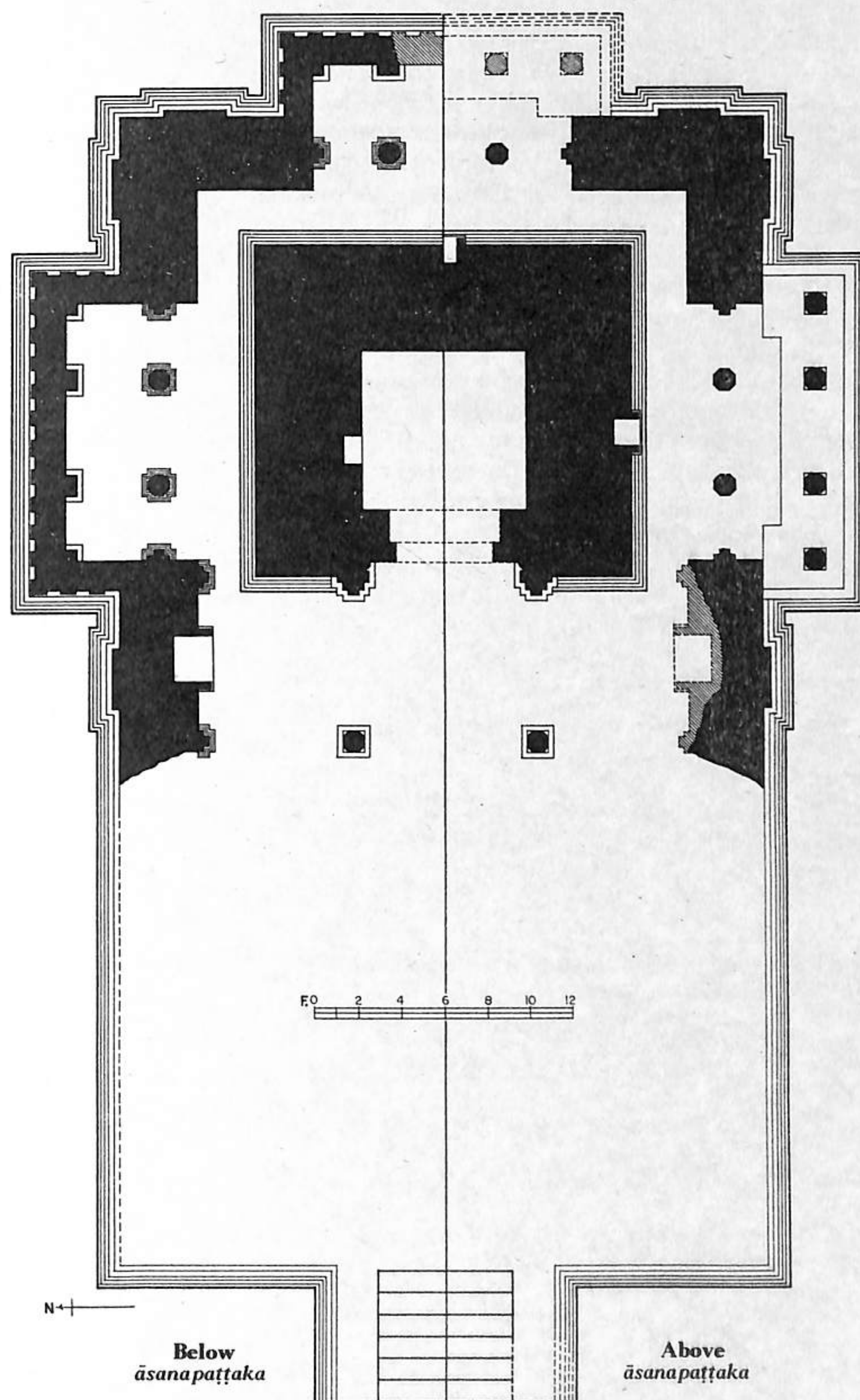


Fig. 134. Bhāṭuṇḍ. Sāndhāra (Sūrya) temple, plan.

The temple may originally have stood over a jagatī as some courses of stone at the east face would suggest. The sāndhāra prāsāda (Fig. 134) has a square garbhagṛha; the exterior walls, however, show a straight vēdībandha (Fig. 132). The exterior wall has three bhadrāvalōkanas (Plate 624) as at Vasantagaḍh. It is plain but for a medial karṇaka moulding again as is noticeable at Vasantagaḍh Sūrya temple. The doorframe is in ruins. However, the bāhyaśākhā with strongly delineated lotus petals still stands in position. The fragment of a Samatala ceiling of the antarāla (Plate 625) shows lotuses in panels. A fallen ceiling piece shows a powerfully conceived ardharatna of the Mahā-Maru tradition (Plate 626).

There may have been a shallow mukhamaṇḍapa attached at the east face of the main hall. It (Fig. 132) shows half diamond pattern at the kumbha-faces. (The garbhagṛha's vēdībandha is illustrated as Fig 133.)

From the palaeography of the characters of the short inscriptions engraved inside the garbhagṛha and from the style of the mouldings as well as carving, the temple must be ascribed to the later part of the tenth century A.D. Its strong stylistic affinity with the Vasantagaḍh Sūrya temple may suggest a guild trained in the same idiom, and Bhāṭuṇḍ may perhaps have been included at some point within the domains of the Dvija dynasty of Vasantagaḍh. (After all, Vasantagaḍh lies within 50 miles to the south of Bhāṭuṇḍ.) The Paramāras got this old little town when in the second quarter of the 11th century, they inherited the Dvija's domains.

M.A. Dhaky

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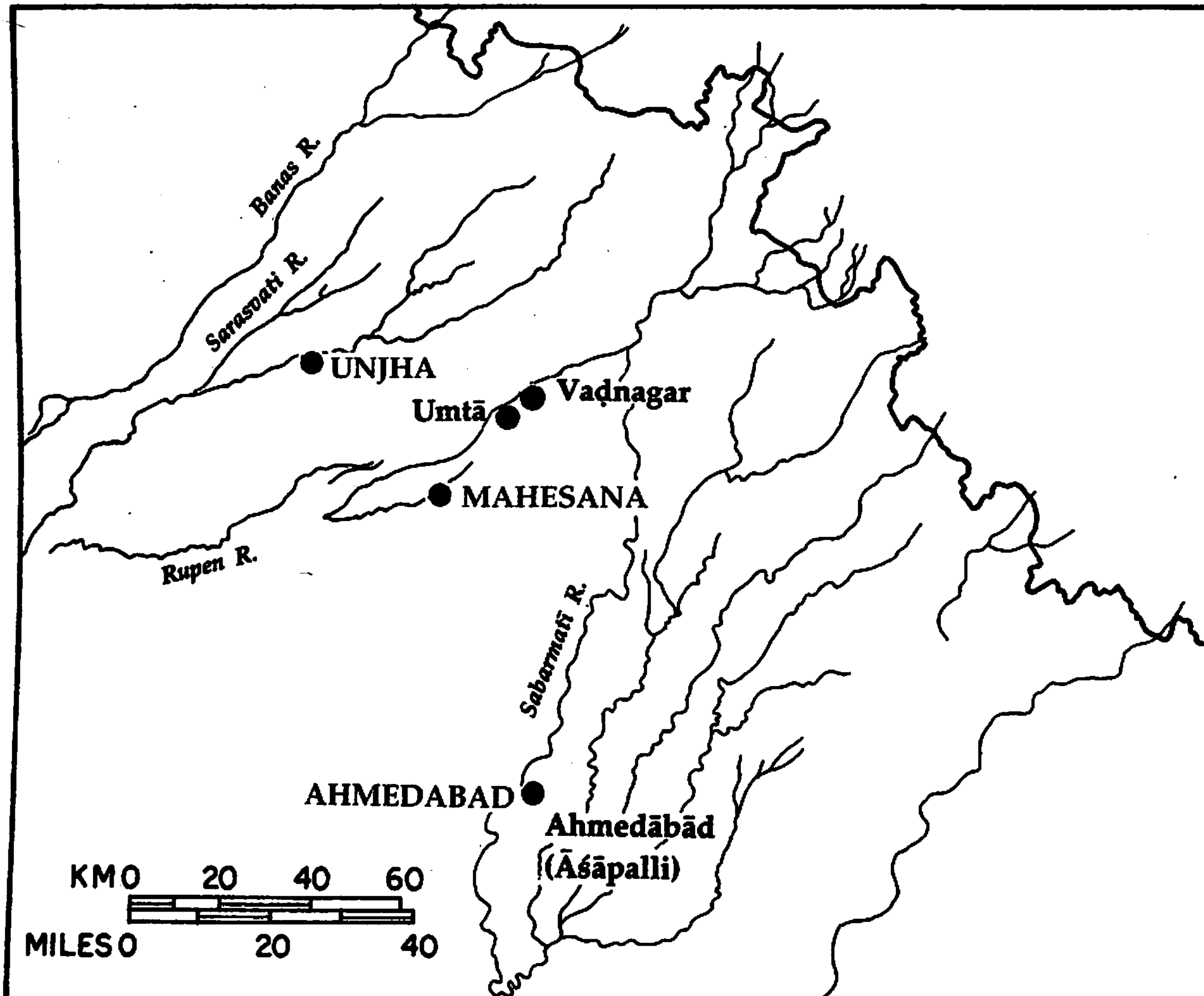
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Sārasvatamaṇḍala (Gujarat), Cāpōtkaṭas of Aṇahillapāṭaka, temple sites (Phase II).

Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c*. A.D. 900-1000

Cāpōtkaṭas of Aṇahillapāṭaka: Phase II, *c*. A.D. 880-942

Historical Introduction

The initial decades of the Cāpōtkaṭas of Aṇahillapāṭaka or Pāṭaṇ under Vanarāja have been discussed in *EITA*, Vol. II, Pt. 2. Chapter 40. (There the genealogical table extending up to the end of the dynasty in A.D. 942 has also been prefixed.)

Vanarāja's son and successor Yōgarāja was as pious as he was brave and wise. Ashamed of his son's looting a ship's cargo at Sōmēśvara-pattana (Prabhāsa), he ended his life by the rite of self-immolation by way of atonement to wipe out family's reputation at piracy. Yōgarāja had built a temple to Bhaṭṭārikā Yōgēśvarī, probably at Aṇahillapāṭaka. His successor was Kṣēmarāja. Āhaḍa and Cāmuṇḍarāja, named as Kṣēmarāja's successors by the chroniclers, possibly were his brothers. Āhaḍa had founded the temple of Kaṇṭēśvarī in Karkarāpurī (Kākar). (The temple of Āhaḍēśvara at Pāṭaṇ, which figures in the medieval literary records, may also have been of his founding.) Yōgarāja was succeeded by Vairisiṁha, in turn by Ratnāditya, and followed finally by Sāmantasiṁha *alias* Bhuyaḍa or Bhubhaṭa who had built a temple to Śiva called Bhuyaḍēśvara in the capital. He was killed by his sister's son, Sōlaṅkī Mūlarāja, in A.D. 942.

The main religion prevalent in the principality of Aṇahillapāṭaka was Śaivism supplemented by Śākta pantheon. Jainism, of the Śvētāmbara persuasion, was next in importance. The temple of Jina Pārśva of Pañcāsara built by Vanarāja had continued to be important throughout the history of the city. It was affiliated to the Caityavāsī or one of the abbatial sub-order of monks of the Śvētāmbaras. At Vāyaṭa (Vāyaḍa) was a Jaina temple of the Vāyaṭa-gaccha whose pontiff Jīvadēva Sūri (*c*. ninth century A.D.) was a literary figure renowned for his *prabandhas* in Prakrit.

Architectural Features

The only buildings of which something of significance survives are the Āmthermātā temple complex and the Ādinātha temple, both at Vaḍnagar (*c*. A.D. 925). Since the ruined temple complex of Āmthermātā is rather fragmentary, not much can be made out of the distinctive features of the style by way of generalization. The style of the buildings clearly is Mahā-Gurjara, fairly later than that at Roḍā, and has generic links with the school that contemporaneously worked in the Vardhamānapura (Vaḍhvāṇ) area in Saurāṣṭra. The temples had a base without the kumuda and having a shorter jāḍyakumbha which is still welded with the bhiṭṭa-course as at Roḍā, the relatively

plain vēdībandha, and the figures on the jaṅghā, all hieratic, were restricted to the three bhadras. At kaṭi's upper end was a vigorous padmapaṭṭikā reminiscent of the one in a similar position at the Dedādarā kuṇḍa-shrines in the Vardhamānapura area in Saurāṣṭra. As the śikhara is not extant, no direct conclusions can be drawn. But it must mainly have been Latina and its jāla could have been akin to that of the Rāṇakadēvī temple at Vaḍhvāṇ, where another Cāpōtkaṭa dynasty was then ruling.

The doorframe was fully decorated; but the extant instances belong to the minor shrines. So what procedure was there for a more ample śākhā-vibhakti cannot be determined. The udumbara or doorsill clearly is derived from the Roḍā type. The elements of decoration at the udumbara-face are relatively archaic compared to those met with in the Mahā-Gurjara buildings founded in Gujarat between A.D. 950 and 975. The porches together with their pillars are lost. Hence the nature of the columns cannot directly be known, though, as elsewhere during those times in the Mahā-Gurjara stylistic regions, they could be of Rucaka and the Bhadraka order with only the upper part of the shaft receiving ornamental treatment. (Also, exceptionally, there is some evidence of round columns, as at Āmthermātā temple, Vaḍnagar.) Vaḍnagar's Ādinātha temple, though it was relatively a larger building, has its older parts above the vēdībandha replaced by two subsequent building campaigns, and its gūḍhamaṇḍapa, too, was completely rebuilt late in the medieval period. Hence it too is of not much help in visualizing, even reconstructing, the style of this period in its fullness, though, by analogy, it must be closer to (but not completely identical with) the one that prevailed in upper Saurāṣṭra.

Vaḍnagar, Āmthermātā temple complex (Figs. 135-139; Plates 627-632)

Vaḍnagar possessed several tenth century temples of which only the Āmthermātā temple complex still has some recognizable ruins *in situ*. The main temple in the

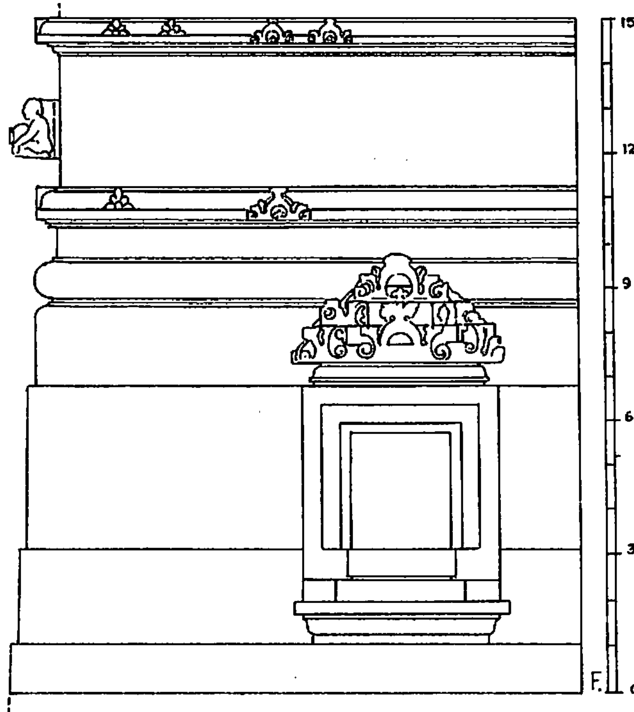


Fig. 135. Vaḍnagar. Āmthermātā temple complex, jagatī, profile.

complex was dedicated to a goddess and is now known as Āmthermātā or Āmthormātā. It has been whitewashed and garishly painted. Behind this main shrine is a group of three subsidiary shrines, none of which stylistically is later than *c.* A.D. 925. Although ruined, they still preserve some interesting parts, features, and decorated members intact and not spoilt by the hands of the renovator.

The whole temple complex is placed over a spacious jagatī-platform (Fig. 135; Plate 627) whose south profile follows the slope of the mound which abuts the eastern medieval fort wall of Vaḍnagar. The jagatī is composed of a tall vēdībandha topped by a wide antarapaṭṭa which carries ghaṭa-pramatha type of praṇālas distributed at regular intervals, concentrated mostly along the wide, eastern bhadra (Plate 627). The lower face of the vēdībandha carries niches at long intervals, three at the back side, some also continuing at the southern profile. The niches for centuries seemingly have been vacant. Each of these is crowned with a bold udgama (Plate 627).

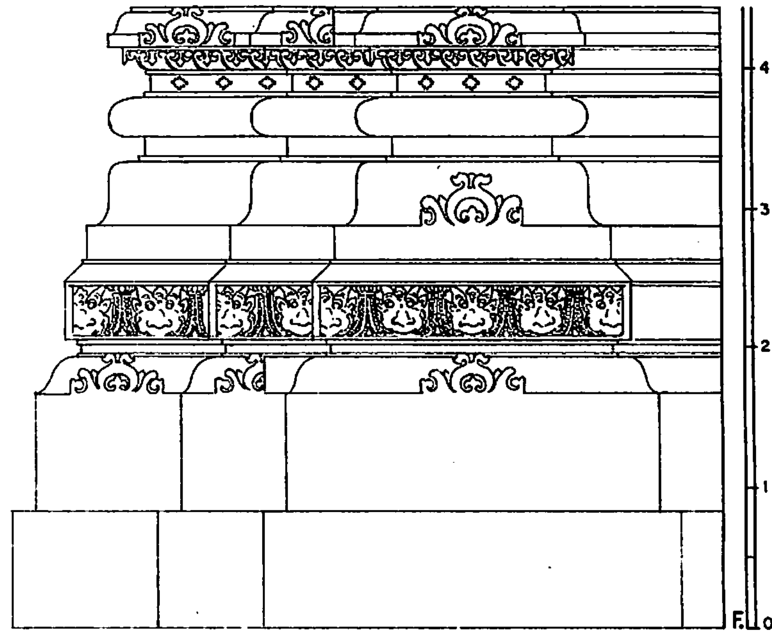


Fig. 136 Vaḍnagar. Āmthermātā temple complex, back shrine 1, pīṭha and vēdībandha.

The main shrine starts above with a bhiṭṭa course but without the regular pīṭha. The wall (Plate 628) has vēdībandha and recessed karṇas and bhadras, but the jaṅghā is plain and only three bhadra-niches relieve it. These still carry the original images of Dēvīs though they are woefully white-washed and painted. The northern niche bears the figure of a goddess having a padma, triśūla, cakra, and gadā, combining thus the features of Vaiṣṇavī and the Śaivaite Śakti. At its feet are seated two lions face to face; whether this could be some variant form of Kṣēmaṅkarī (who usually bears ghaṇṭā in the upper left arm) cannot be ascertained. (Could she be the tāntric form of Mahālakṣmī?) On the back side stands Pārvatī and on the south is Caṇḍikā (Plate 628). The temple faces west. The maṇḍapa has been lately refurbished but the garbhagṛha-doorframe, which is original, shows nine planets on the lintel. The rūpastambha recalls the Rāṇakadēvī temple at Vaḍhvāṇ.

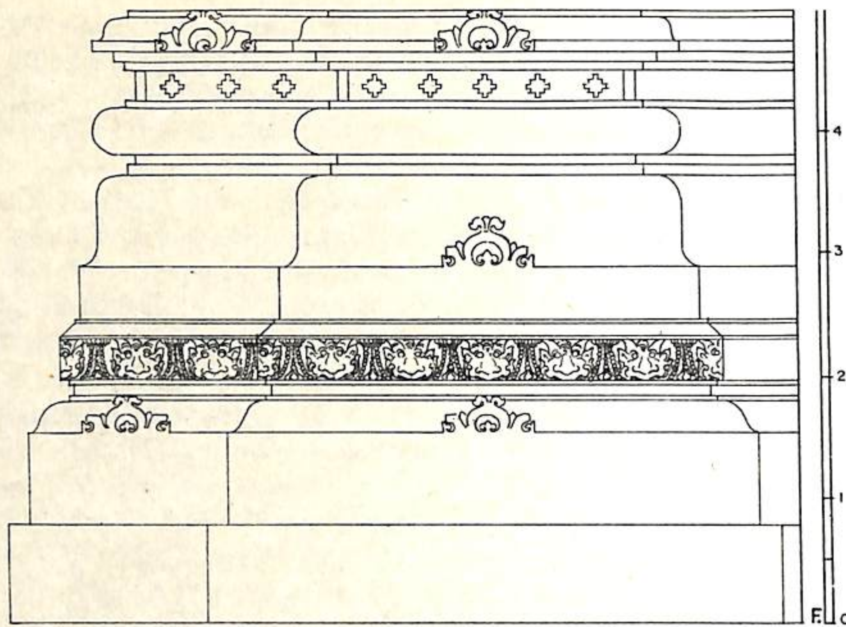


Fig. 137. Vaḍnagar. Āmthermātā temple complex, back shrine 2, pīṭha and vēdībandha.

At the back of the main shrine are three shrines similar in style and of the same age or seemingly even slightly earlier. They stand in a single file (Fig. 139; Plate 629) and face west. The northern shrine was sacred to Viṣṇu. The central one which is rectangular, probably was dedicated to the Sapta-Mātṛkās and the southern shrine to Sūrya. All the three shrines have moulded pīṭha and vēdībandha (Figs. 136-138). The pīṭha, however, shows no kumuda. This torus moulding was to find entry in the

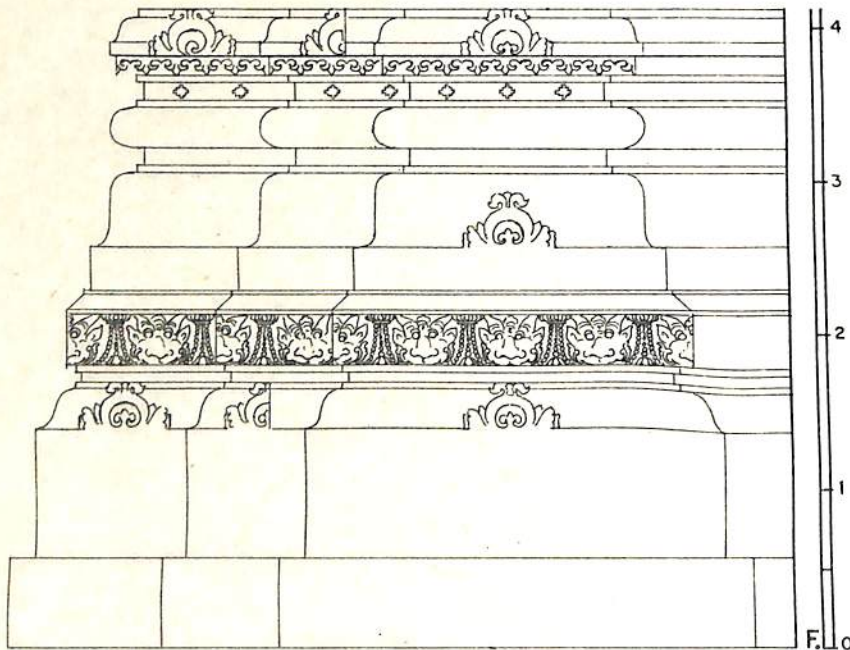


Fig. 138. Vaḍnagar. Āmthermātā temple complex, back shrine 3, pīṭha and vēdībandha.

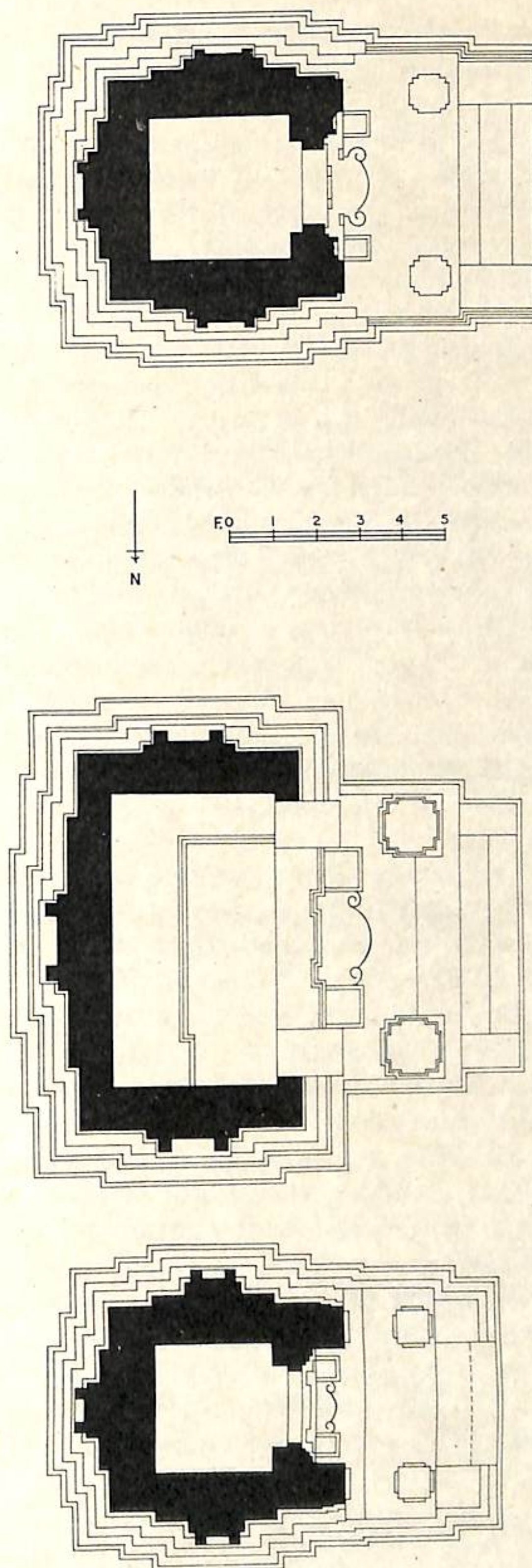


Fig. 139. Vaḍnagar. Āmthermātā temple complex, back shrines 1, 2, and 3, plan.

composition late in the second quarter of the century. The grāsas of the grāsapaṭṭikā are fairly bold and powerful but not so refined or handsome as the mid-tenth century temple instances.

The three bhadra-niches of the northern shrine contain Nṛsiṁha (N), Vaikuṇṭha (W), and Varāha (S). The jaṅghā is topped by a very bold puṣpapaṭṭikā followed by a bistriated varaṇḍikā-entablature. The porch is lost but its pīṭha mouldings are still in position. (A tenth century round pillar rebuilt in the porch of the late 12th century north-facing minor shrine standing within the southern boundary of the jagatī-surface, may have belonged to this or one of the two adjacent shrines.) The garbhagṛha-doorframe (Plate 630) is flanked by two decorated Rucaka pilasters, simple but elegant, each of which carries a large niche bearing what seem to be Śaṅkhanidhi and Padmanidhi, an exceptional occurrence in Gujarat. Their niches have round graduated pillarettes topped by bold udgamas. The upper part of the shaft has a wide belt carrying a large grāsa-kiṅkiṇikā, its bell touching the crest of the udgama (Plate 630). The top of the pilaster is surmounted by karṇaka-and-bharaṇa. Before the doorframe is an ardhacandra-moonstone flanked by two powerfully rendered kīrttimukhas. The udumbara proper has as usual the Mahā-Gurjara central hemicycle carrying two birds with lotus buds and the extremities show the dhanaputras. The triśākhā doorframe has a vallīśākhā, bhūtaśākhā, and rūpaśākhā which carry some of the avatāras of Viṣṇu such as Varāha, Vāmana, and Balarāma on the left. On the right, Nṛsiṁha can be recognized while the top figure looks like a standing Jina who perhaps may have signified Ṛṣabha (or possibly intended to represent the Buddha) incarnation of Viṣṇu. The lintel shows nine planets and above it is a broad grāsapaṭṭikā carrying largish grāsas inside the usual beaded semi-circles.

The three niches of the central shrine contain a Śaivaite deity carrying triśūla, muṇḍa, and khappara (N), seated Yōgīśvara Śiva with triśūla and nāga (E) (Plate 631), and Cāmuṇḍā (S). The temple has lost its doorframe and the garbhagṛha is open to sky.

The southern shrine of Sūrya has the figures of Sūrya seated on the seven horses at the three bhadra-niches. Its doorframe (Plate 632) is almost identical with that of Viṣṇu but with Daṇḍī and Piṅgala as door-guardians; and the avatāras of Viṣṇu are replaced here by the figures of the Sūrya pantheon. (The doorframe is not in so good state of preservation as the Viṣṇu shrine's doorframe.)

The Viṣṇu as well as the Sūrya shrine possibly had the Latina form of śikhara but the rectangular central shrine could have had Phāṁsanā (if not Valabhī) as was the case with the rectangular shrine of the late ninth century over the stepwell at Mōḍherā (*EITA*, Vol. II, Pt. 2, Plate 842).

There is an old set of Saptamātṛkās datable to *c.* seventh-eighth century placed over the jagatī somewhere at the southern side of the main shrine. Whether the central back shrine had housed these more ancient images or these were subsequently brought to this temple complex (for their preservation) from some other ancient but ruined site in Vaḍnagar at some indeterminate point of time in the past, cannot now be ascertained.

Vaḍnagar, Ādinātha temple (Fig. 140; Plate 633)

A temple to Jina, probably Ādinātha, at Vaḍnagar has been traditionally very ancient. Ānandapura was looked upon as one of the most sacred western Indian Jaina tīrthas of Ādinātha—the other three being Śatruñjaya Hills, Kāśhṛda (Kāsindrā), and Śūrpāraka (Sopārā)—in medieval western India and a hymn is addressed to it by Munisundara Sūri of Tapā-gaccha in A.D. 1410. The temple, as it is today, consists of a mūlaprāsāda with a square gūḍhamaṇḍapa followed by a trika-maṇḍapa. Two dēvakulikās are

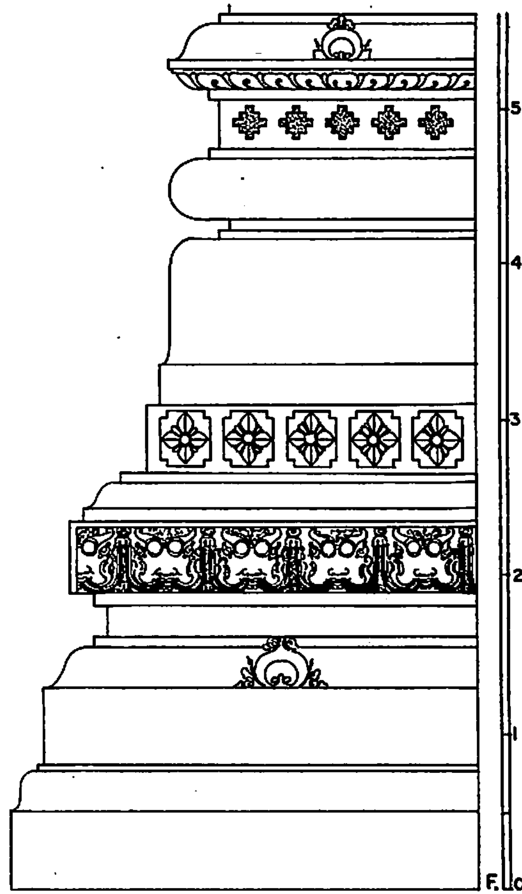


Fig. 140. Vaḍnagar. Ādinātha temple, pīṭha and vēdībandha.

placed at the flanking positions to the stairway of the jagatī; but these were added about three or four decades after the main shrine. Of the temple, only the prāsāda's pīṭha and vēdībandha are original (Fig. 140; Plate 633). The walls and the rest of the building belong to the 12th or the 13th century, the śikhara still later, of the 16th or 17th century. The prāsāda is about 26 ft. across and has a narrow internal passage on the south of the inner sanctum which leads down to a subterranean cella that contains an old doorframe of the tenth century workmanship. The exterior of the kapilī wall at the south has a jāla-grille of the tenth century.

Ahmedābād, Ahmed Shah's Masjid: early tenth century columns (Plates 634-637)

The Ahmed Shāh's Masjid at Ahmedābād was founded by the sultān in A.D. 1423. Its vast sanctuary contains scores of pillars and pilasters and correspondingly the ceilings purloined from the brahminical and Jaina shrines which dated from the tenth to the 13th centuries. These buildings had belonged to the twin towns Āśāpalli and Karṇāvatī which stood before the present Ahmedābād was founded by Ahmed Shāh in A.D. 1412-1414. While the larger number of columns inside the mosque are of the 12th and 13th century A.D., there are some, particularly the Bhadraka type, which by style must have belonged to some large early tenth century temple in Āśāpalli. (The township, according to the *prabandhas*, was founded by Āśā-bhilla, a tribal chieftain, though his age is uncertain. It is likewise not very clear whether Āśāpalli had

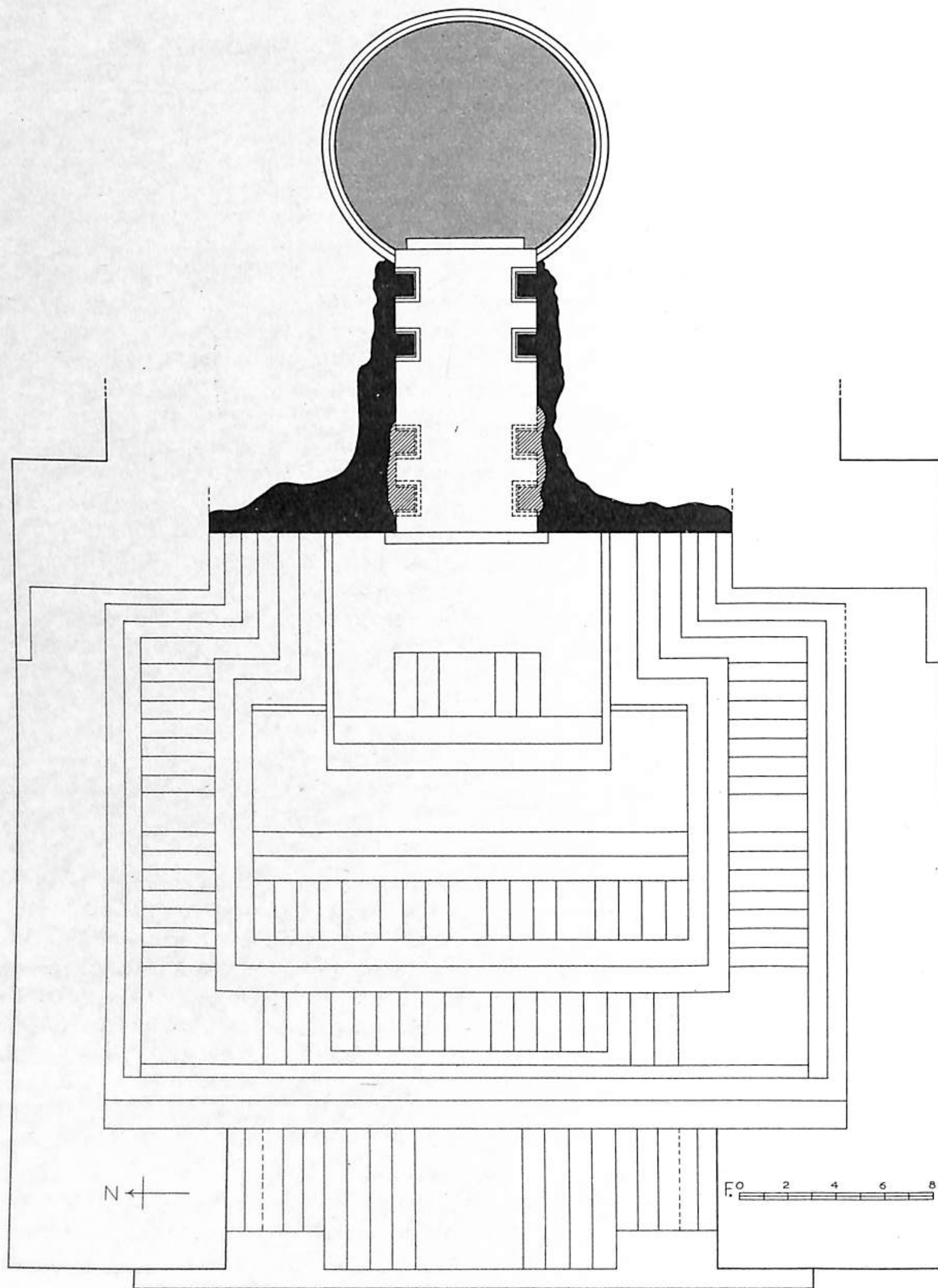


Fig. 141. Umtā. Kuṇḍa-vāpī, plan.

formed a part of the domains of the Cāpōtkaṭas. But these are included here since the history of this town in this age is unclear and the available material is sparse.)

The upper parts of the columns under reference (Plates 634-636) are decorated in the usual style of the Bhadraka pillars—the darpaṇa-medallions with fillings, summarized symbolic ghaṭa, volutes at the capital part, etc. However, the details look somewhat dry and lifeless *vis-à-vis* the contemporaneous work at other sites in western India.

In this mosque, there also is a Samatala vitāna of the Padmaśilā type (Plate 637). Although the lotuses of varied sizes and shapes seen here possess vitality, the over all design of the ceiling lacks elaborate carving on the box-frame, the general refinement of the contemporaneous ceilings in western India is likewise absent.

Umtā, Kuṇḍa-vāpī (Fig. 141; Plates 638, 639)

The old step-well at Umtā is a rare example of the occurrence in Gujarat of the kuṇḍa-cum-vāpī (Fig. 141) form which otherwise is met with at Bhillamāla to the west of Mt. Ābū in Rajasthan. The lower part of the vāpī near the circular well at the east is still buried in the ancient débris. Its storied ramaṇaka-pavilion (Plate 639), which stands just before the well and which comes at the end of the kuṇḍa portion (Fig. 141; Plate 638) in tight articulation, is made of superimposed platforms carrying plain wall-pilasters and lintels. The severe character of the vāpī and the general style of the workmanship of the flight of steps favour early tenth century and hence a date in the Cāpōtkaṭa period.

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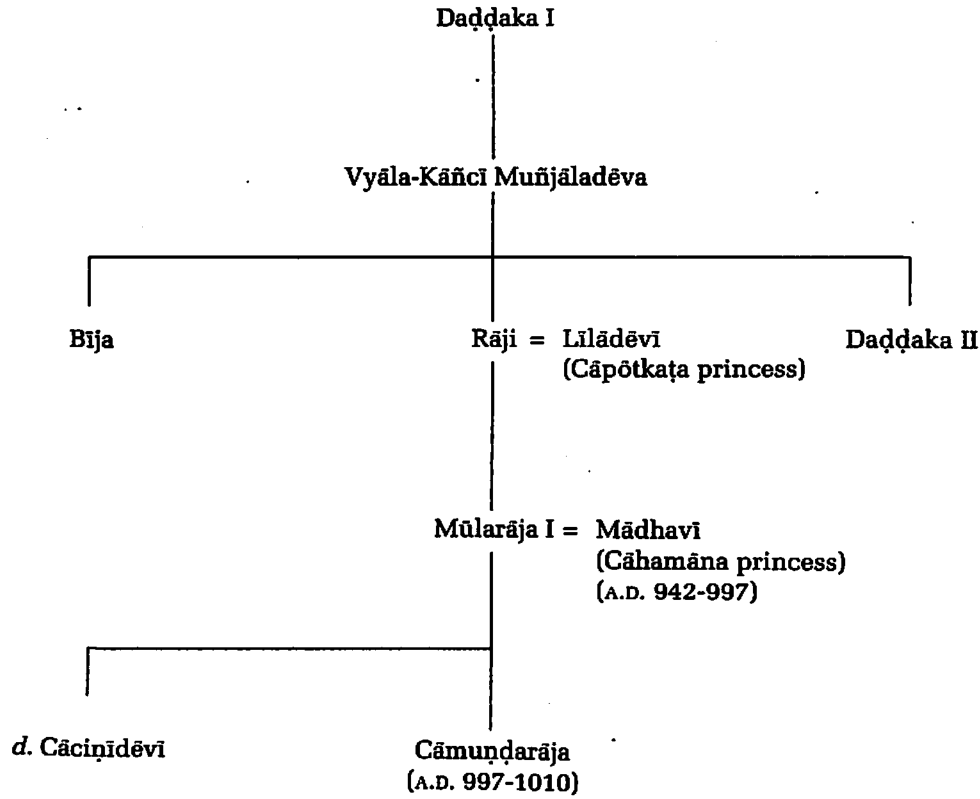
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Genealogical Table: Sōlaṅkīs of Aṇahillapāṭaka



Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c.* A.D. 900-1000

Sōlaṅkīs of Aṇahillapāṭaka

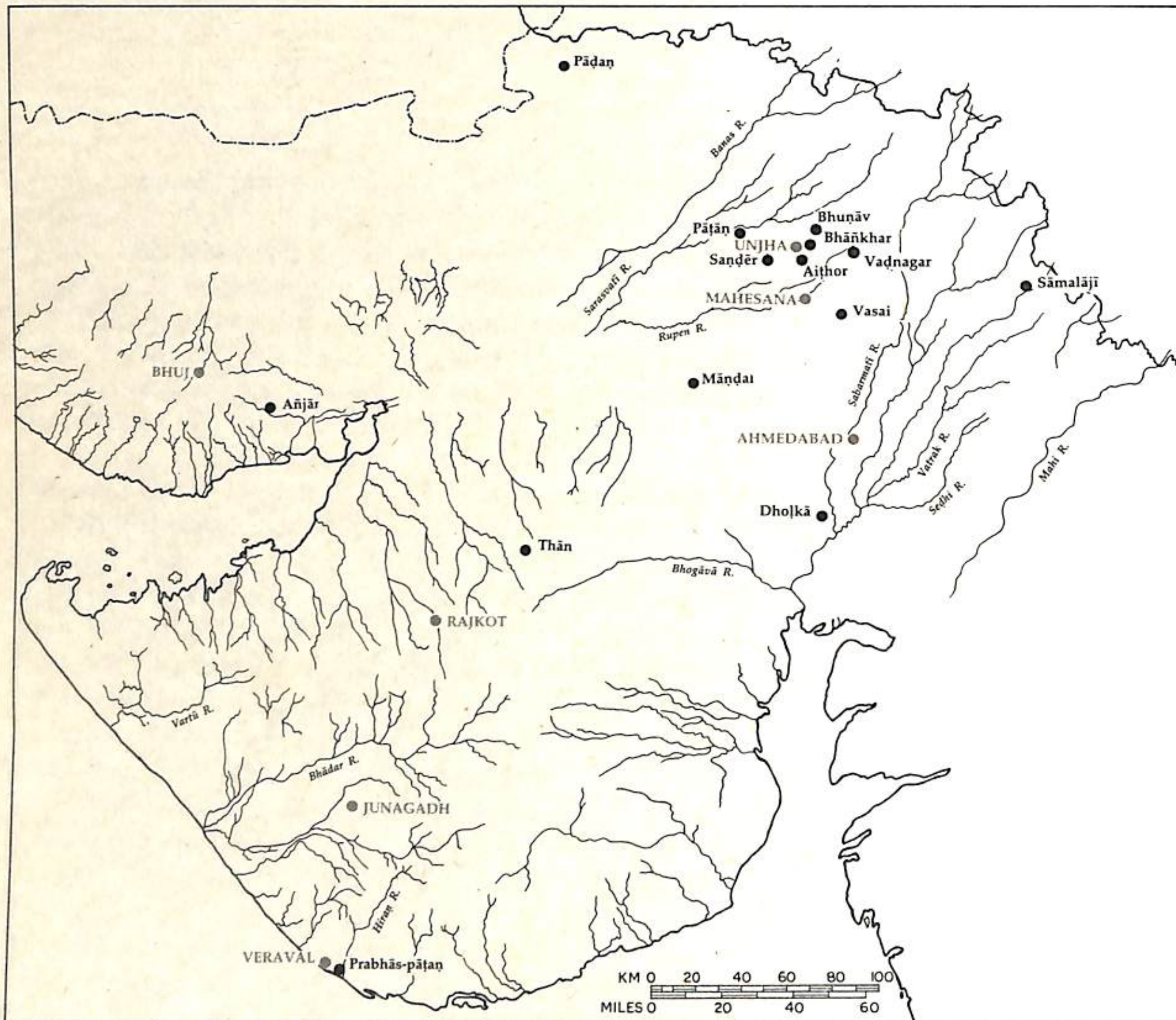
Historical Introduction

It has been suggested that the medieval Caulukya dynasty of Aṇahillapāṭaka *olim* Aṇahillapattana was a late offshoot of the ancient Cūlika or Śūlika tribe of the Sogadian people of the Oxus region. The dynasty in their earliest inscriptions has been called Caulkika or Śaulkika; eventually, the refined Sanskritized appellation "Caulukya" became stabilized and then on was extensively used, though in popular parlance it turned into Sōlaṅkī, a derivative ultimately of the nomen "Śaulkika". The alternative theory envisaging their familial relationship with the Calukyas of Vātāpi has not been proven with any degree of certainty. It may as well be that "Śaulkika" may have implied an "excise officer," since śūlka means "custom" or "excise". The remote ancestor of the dynasty might just be a custom officer! And the dynasty took its designation after an office as did, for example, the Kalacuris or, for that matter, the Rāṣṭrakūṭas.

The medieval Gujarat chroniclers mention a royal personage Rāji, son of Kāñcīkavyāla, to have married Līlādēvī, sister of the last Cāpōtkaṭa prince of Aṇahillapāṭaka. Rāji has been given the title "mahārājādhirāja" in Mūlarāja's Kaḍi grant dated A.D. 987. Mūlarāja is said to have been born in the lineage of the "Lord Vyāla-Kāñcī" in the Vaḍsamā copper-plate charter of A.D. 976 of his son and crown prince Cāmuṇḍarāja. The title Vyāla-Kāñcī, or its variant Kāñcīka-vyāla figuring in literature, apparently was meant for Muñjāladēva, grandfather of Mūlarāja, probably with reference to the valour he may have shown in a battle against some great southern monarch, perhaps Pallava, on the side of the Rāṣṭrakūṭa. He perhaps was a scion, or possibly a relation, of the Gurjara-Pratīhāras, the later chronicles connecting the origin of the Caulukya dynasty with Bhuyarāja of Kalyāṇakaṭaka, who might be Pratīhāra Mihirabhōja of Kānyakubja. (About the origins of the Caulukya dynasty, all this of course is speculative and a definitive conclusion can be drawn only when some firm evidence comes to light.)

Mūlarāja's mother had died in child-birth and he was delivered from the womb by the caesarean operation as Mērutuṅgācārya of Nāgēndra-gaccha records in his famous chronicle, the *Prabandhacintāmaṇi* (A.D. 1305), on the basis of earlier sources or tradition he may have before him. This eventuality may be instrumental in his upbringing and the stay since then at the Cāpōtkaṭa court of his maternal uncle. When he came of age, he assassinated his childless and drunkard maternal uncle Sāmantasiṁha and ascended the throne of Aṇahillapāṭaka in A.D. 942.

Mūlarāja inherited Sārasvata-maṇḍala, a country which covered Śrīsthala (subsequently Siddhapura), Gambhūtā (Gāmbhū), Mōḍhēraka (Mōḍhērā), Ghūsaḍi (subsequently Vīramagrāma, now Vīramgām), Maṇḍalī (Māṇḍal), Ānandapura (Vaḍanagar),



Medieval Gurjaradēśa (Gujarat), Sōlaṅkīs of Aṇahillapāṭaka, temple sites.

Mahiṣānaka (Mehsāṇā), and such other ancient villages and towns of north Gujarat. After settling in the saddle of power, he began his career of political expansion. Seemingly at the beginning of his reign he proceeded against Grāharīpu, the Cūḍāsamā chieftain of Jīrṇadurga or Jūrṇadurga (Jūnāgaḍh) in Saurāṣṭra and defeated him along with his two allies, the Sindhurāja (probably the Saindhava chieftain of Bhūtāmbilikā or Ghumli in Saurāṣṭra) and Lakṣa (Rā' Lākhā) of Kaccha. The origins of these three allied dynasties lay in lower Sind. Possibly soon after he moved against Lakṣa, slained him, and took his capital Kapilakōṭṭa (Kerākōṭ). Kaccha thus came under the sway of the Sōlaṅkīs and had remained as their dominion almost till the end of their rule.

Position thus consolidated, Mūlarāja next set his eyes on the adjoining territory of Khēṭakamaṇḍala. This attracted a rebuff from Bārappa, the Cālukya governor of Lāṭa who had become powerful after the Paramāras had moved to Mālava from Khēṭakamaṇḍala. (Incidentally, the Cālukya dynasty under Tailapa II of Karṇāṭa, who had disgorged the last Rāṣṭrakūṭa monarch of Mānyakhēṭaka, had been growing fast in power and stature, the Lāṭa territory was already under their control.) While Bārappa repelled Mūlarāja, Cāhamāna Vigraharāja II, who had ascended the throne of Śākambharī in c. A.D. 973, attacked northern Gujarat which forced Mūlarāja to retreat in the fastness of the hillfort Kanthādurga (Kanthkoṭ) in Kaccha. (At some point during the war, Rāṣṭrakūṭa Dhavala of Hastikuṇḍi, Hathuṇḍi in Rajasthan, seems to have given him shelter and protection.) He apparently had managed a peace deal with Vigraharāja and after the recovery, he forthwith proceeded against Lāṭa with the assistance of the crown-prince Cāmuṇḍarāja and slained Bārappa. Possibly some time in the last quarter of the tenth century, he added to his domains Satyapura-maṇḍala, a territory in Rajasthan which lay north of his Sārasvatamaṇḍala, with its chief town Satyapura (Sāñcor), which must have been sometime before his grant of A.D. 995 of a village within that county. (It is very likely that he snatched it from the hands of Paramāra Dharaṇivarāha of Candrāvatī in Arbuda-maṇḍala, who, too, in his turn, had taken refuge in the court of the aforenoted Rāṣṭrakūṭa prince Dhavala.)

Mūlarāja thus laid down the foundations of his dynasty and the future empire of the Caulukyas of Gujarat. His close relations, political and matrimonial, with adjoining Rajasthan (he married Mādhavī, a princess of the Naḍḍula Cāhamāna house), opened the gates of Gujarat to a stream of social elements and potential cultural influences entering in and comfortably settling within the ambit of, and mingling and growing within the fertile ambience of Gujarat. The future commercial communities—Śrīmālīs of Bhillamāla *olim* Śrīmāla, Prāgvāṭas (Pōrvāḍs), Pallivālas (Pōllevāḷ) of Pallikā (Pāli), Ukēśavālas (Ōsvāls) from Ukēśa (Osiāñ), to mention the most prominent—gravitated to Gujarat and eventually made Aṇahillapattana one of the greatest and the most affluent cities of medieval Asia. Brahmins from northern territories—Audicya—and many gaccha-orders of the Śvētāmbara Jaina Church which had originated in Rajasthan—Bṛhad, Pūrṇatalla, Harṣapurīya, Saṇḍēraka, Khaṇḍilla, Jālyōdhara, to name the more important and influential—eventually moved into Gujarat and worked side by side with the long established local gacchas—Nāgēndra, Candra, Thārāpadra, Mōḍha, Vāyaṭa, and others—in inspiring and enriching the spiritual environs of the principal towns and cities of Gujarat. During the latter half of Mūlarāja's reign, from c. A.D. 980, began the process of integration of ideas and elements, motifs and skills of the indigenous and immigrated cultures and peoples. As a consequence, from this melting pot, emerged a highly vital, viable, and stable culture—Maru-Gurjara—the greatest beneficiary of which, among others, was architecture.

Śaivism, as anywhere else in medieval India, was the paramount religion, both of the people and royalty, and hence, of the State. Among the Śaivaite cults in Gujarat,

Pāśupata reigned supreme. Śākta cult was more or less a part of the Śaiva religion. Sōmanātha of the ancient and haloed Prabhāsa-tīrtha on the west coast of Saurāṣṭra, the first among the 12 Jyōtirliṅgas, was the patron deity of the Caulukyas as well as of the empire of Gujarat. Even before the advent of the Sōlaṅkīs as rulers on the political horizon, and perhaps under the prolonged influence of Jainism in Gujarat, Durgā Mahiṣamardinī often assumed a benevolent form, of Ambikā-Kṣēmaṅkarī (Pāṇḍur-Āryā, Śāntā Durgā), and was as much favoured as her other more universal and violent form. The patron goddess of the Caulukyas was Kaṇṭēśvarī as she had been with the preceding dynasty of the Cāpōtkaṭas. But Bhāgavata religion as well as the Sun cult, too, had flourished in the Sōlaṅkī domains. However, next to Śiva, it was Jina who commanded the greatest respect, particularly in urban areas where the wealthy Jaina-tradesmen lived. Indeed, Jainism progressively became more important and extremely influential in matters cultural as well as socio-political in the Caulukya period. The Śvētāmbara Muni Jambūnāga wrote his *Munipati-carita* (A.D. 959), also the hymn *Jinaśataka* (on which Sāmba Muni of Nāgēndra-kula wrote a *pañjikā* in A.D. 969), and possibly also the poem *Candraduta-kāvya*. And Samudrācārya, disciple of Goggaṭācārya of Candra-kula, wrote a commentary on the *Jinābhiṣēka* (Prakrit) of Jīvadēva Sūri at Dhavalapuri (Dhoḷakā) in A.D. 950. Among the famous Jaina *tīrthas* of the period—Śatruñjaya-giri, Ujjayanta-giri, Dēvapattana (Prabhāsa), Ānandapura, Mōḍherā, Pāṭala, Aṇahillapāṭaka, and Satyapura (Sāñcor)—continued attracting attention of the Jaina devotees as it did in the centuries before the Sōlaṅkī epoch.

Mūlarāja not only laid down the foundations of the dynasty's future empire but also ushered in an era of greatness of its regional architecture by sponsoring impressive temple building projects. Being a devout Śaiva—of his four available charters three are addressed to Śiva temples or their abbots—he embarked on costly projects of founding buildings notable for scale as well as decorative excellence. Among his known buildings are probably the great temple of Sōmanātha at Prabhāsa (*c.* A.D. 960), the Muñjālēśvara temple (named after his grandfather Muñjāladēva), and a temple to Tripuruṣa—both in Aṇahillapāṭaka—next Mūlēśvara Mahādēva in Maṇḍalī (*c.* A.D. 987) as well as perhaps the original temple of Hāṭakēśvara in Ānandapura.

He also patronized Jainism. From the *Kathākōśa* (A.D. 1076) of the Digambara Jaina author Śrīcandra as well as from the Prabhās Pāṭaṇ inscription of the period of Bhīmadēva II (datable to *c.* late 12th or early 13th century A.D.), it is known that he had founded a Jaina temple in Aṇahillapāṭaka, called Mūlavasatikā-prāsāda, for the Digambara Jainas. Mērutuṅgācārya, too, refers to his building "Mūlavasatikā" in Aṇahillapattana, above the śikhara of which, as stated in the *Vastupāla-carita* of Jinaharṣa gaṇī of Tapā-gaccha (A.D. 1441), minister Vastupāla had placed a golden pinnacle in early 13th century A.D. Prince Cāmuṇḍarāja had granted a bequest of land to the Jaina temple of Varuṇaśarmā (Vaḍsamā).

Architectural Features

The three Muslim invasions—first by Maḥmūd of Ghazna in A.D. 1025, second of Sultān Ḳuṭb al-Dīn Aybak in *c.* A.D. 1197, and the third by Sultān Alāu'd-Dīn Khaljī of Delhi in A.D. 1298—had proven devastating to the brahminical and Jaina buildings. The pilferage of temple material in vast quantities for building mosques in decades soon after the third invasion has obliterated much of the architecture of the period of Mūlarāja together with that of earlier and later periods in all urban settlements and religious centres of eminence in Gujarat. The nature, features, and styles of the architecture of his times are therefore to be guessed only on the evidence of the architectural

fragments that remain, and on the testimony of humbler shrines, mostly ruined and their images mutilated, also often partly renovated or whitewashed, that are located in villages or forsaken places. While these latter shrines cannot provide the idea of the grandeur of the style of the edifices of the metropolitan centres, they do help formulate some notion of the features and compositional elements of the buildings of the period between *c.* A.D. 940 and 1000 as they also lend some hints as regards the dawning and development of the future Maru-Gurjara style of architecture.

The style of the Mūlarāja period resolves into two phases, the first phase beginning about A.D. 945 and extending up to the late seventies of the tenth century. These buildings follow the Ānarta school of the Mahā-Gurjara style. The decades following A.D. 970 show the progressively increasing influence of late Mahā-Maru till, by the end of the century, the style almost completely turns into, or plausibly has been replaced by the medieval Maru-Gurjara that, as the new (and abundant) evidence indicates, mainly had originated in Rajasthan.

Phase A

Śāmaḷājī, Raṇachoḍajī temple (Figs. 142, 143; Plate 640)

The Raṇachoḍajī temple at Śāmaḷājī possibly was built in the early years of Mūlarāja and hence it should be dated before A.D. 950 as judged by the relatively heavier style. The temple had a prāsāda (Fig. 143) and a raṅgamaṇḍapa. The only remains of the original building, however, are the pīṭha and the vēdībandha of the prāsāda (Fig. 142; Plate 640) and the bhiṭṭa together with the jāḍyakumbha of the pīṭha of the raṅgamaṇḍapa. The grāsapaṭṭī met with in the pīṭha of the prāsāda has relatively archaic grāsas. This belt is rather tall just as is meagrely differentiated from the heavy jāḍyakumbha which, unlike the earlier examples, is not welded with the bhiṭṭa. The vēdībandha is likewise massive and the antarapaṭṭa with a design of diamond-and-double volute is more typical of the mid-tenth century. The heavy kapōtapālikā has ṭhakāras, some of which had been recut and modified to the form of the post-Sōlaṅkī

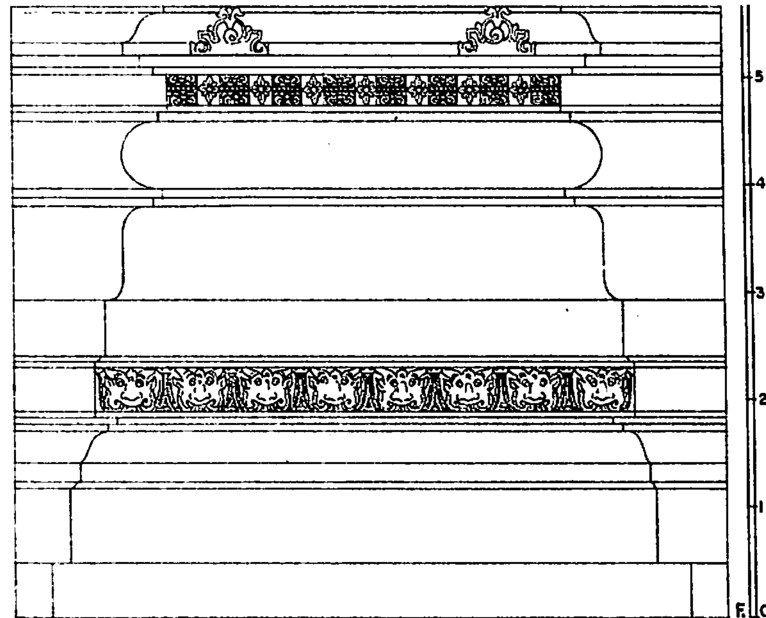


Fig. 142. Śāmaḷājī. Raṇachoḍajī temple, prāsāda, pīṭha and vēdībandha.

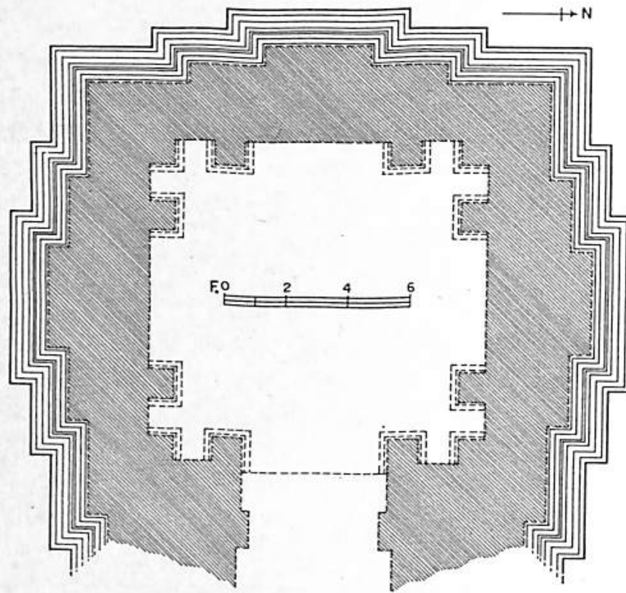


Fig. 143. Śāmaḷājī. Raṇachoḍajī temple, prāsāda, plan.

period. The wall above it, just as the śikhara, is of the medieval times. Actually, the surviving mouldings give an impression of a phase transitional to the mid tenth century standard Mahā-Gurjara type. Its archaisms are inherited from the just terminated Cāpōtkaṭa phase of the Mahā-Gurjara architecture.

Dhoḷkā, Ṭāṅkā Masjid, pillars and pilasters (Plate 641)

Dhoḷkā, ancient Dhavalakakka, once had an old temple of the fifties of the tenth century and the only evidentiary remains are the Bhadraka pillars and pilasters rebuilt before the central mihrāb of the ibādatkhānāh of the Ṭāṅkā Masjid, which was probably built in the early 14th century. As usual, the upper part of the shaft is carved with the typical bands such as of medallion filled with vegetal motifs, the vasantapaṭṭikā, the ratnapaṭṭikā, the pūrṇaghaṭa member, the vestigeal laśuna, and finally the crowning double volute topped by the inverted padmapaṭṭī (Plate 641). The quality of workmanship, despite tenth century, is somewhat mediocre.

Śāmaḷājī, Hariścandra-nī-cōri, Tōraṇa (Plates 642, 643)

In front of the early ninth century temple going by the name of Hariścandra-nī-cōri at Śāmaḷājī, a tōraṇa was erected in mid tenth century (Plate 642). The niches applied above the kumbhikā at the lower part of each of the two Bhadraka posts of the tōraṇa contain figures of apsarases, mithunas in erotic mood, etc. Just above these, the śikharikās crown the four corners of the post betwixt which occurs the udgama of the niches crowned with figures, mostly mutilated. The upper part of the shaft has the usual Mahā-Gurjara carvings though of somewhat inferior quality. Above the bharaṇa of each post rises the portion bearing the tōraṇa-arch proper of the Puṣpa class. Projecting out at this point are the elephant and the vyāla figures, while the makara pair bearing the tōraṇa-arch opens in the inner side. Half of the tōraṇa, its upper section, is carved on the lintel face. Its two half-loops are filled with gandharvas with consorts, either playing vīṇā or engaged in dance. It seems that originally there were bracket-figures (with or without niches) above the bharaṇas at the bhadra-faces, now lost, just as the pediment crowning the tōraṇa-lintel has also disappeared.

This Śāmaḷājī tōraṇa represents perhaps the earliest known example of its class in all Gujarat. The tōraṇa-arch is of the archaic tenth century type and its delineation in part on the lintel profile is unusual, in fact is never seen in the examples from the 11th century onwards. The underside of the lintel has stencilled creeper pattern flanking the central lotus (Plate 643). This reminds of the stencilled designs a little earlier seen on the upper portion of the jaṅghā of the Trinētrēśvara temple near Thān in Saurāṣṭra (Plate 540) and still earlier at the faces of the bracket-capital of the Rāṇī Rājai's temple at Puañ-Rā'-nō-gaḍh (*EITA*, Vol. II, Part 2, Plate 864).

Vaḍnagar, Śītaḷāmātā temple (Plates 644-647)

The Śītaḷāmātā temple at Vaḍnagar possesses one large niche-frame and three ceilings of *c.* the mid-tenth century. The convention of ornate bhadra niche-frames goes back to the Viṣṇu temple at Śāmaḷājī (*EITA*, Vol. II, Part 2, Plate 799) and not met with afterwards. Here, however, it is somewhat more elaborate, almost simulating a doorframe of some minor shrine (Plate 644). It represents a triśākhā frame: vallī-, rūpa-, and vyālaśākhās. At the lalāṭa presides Gaṇēśa; while the lintel proper shows the Nava-Grahas. The lintel is capped by an ūrdhvacippī (with lotus petals) which is not complete at the right end.

Among the ceilings, two are of the Samatala class, the rectangular example showing a single huge diamond in the central box containing symmetrical shoots of vallī (Plate 647), reflects good workmanship. This, in fact, is noticeable also in the total design. The second ceiling (Plate 646) shows in the upper compartment a dancer with attendant musicians. The lower section has the figure of an eight-armed goddess seated in ardhaparyaṅkāsana-like posture, flanked by musicians, dancers, and adorers. The third is a Nābhicchanda ceiling (Plate 645), with staggered kōla courses placed centrally in a compartmented frame and is a direct descendent of the ninth century prototype as at the Hariścandra-nī-cōri temple at Śāmaḷājī (*EITA*, Vol. II, Part 2, Plate 795) and at Varmān's Sūrya temple (*EITA*, Vol. II, Part 2, Plate 837).

Prabhās-Pāṭaṇ, Sōmanātha Phase I temple (Fig. 144; Plates 648-661)

The temple of Sōmanātha destroyed by Maḥmūd of Ghazna in A.D. 1025 was, as revealed in B.K. Thapar's excavations, a tri-aṅga sāndhāra prāsāda conjoined directly to the gūḍhamaṇḍapa which had no opening at the north and south but had a mukhamaṇḍapa as well as an entrance-stairway at the east. The omission not only of the karṇa of the prāsāda at the eastern ends but also of the kapilī-wall must have created problems in the treatment of the elevation. For example, how did the architect manipulate the śukanāsa-antefix of the śikhara; how did he avoid the clashing of the śikhara-fronton with the slopping ends of the hall-roof unless it is presumed that the śukanāsa was tightly articulated with the roof of the hall in the staggered or graded levels as it was at several tenth century temples in Gujarat. (Or was the śikhara—Latina perhaps—placed over the garbhagṛha, as at Kanthkōṭ, and the hall, too, had no ostensible roof ?)

The stylobate of the temple resolves into two parts, the pīṭha-socle and the vēdībandha-podium (Fig. 144). The pīṭha part, about 3 ft. high, had an abnormally tall bhiṭṭa, welded with the jāḍyakumbha which was unusually short for that age (Fig. 144). It was ornamented with indented foliage pattern, crisp and charming. A negligible antarapaṭṭa-recess was followed by a double course of projecting karṇa-fillets and finally a plain paṭṭikā-band (which otherwise is carved with the row of grāsas.) The kumbha of the vēdībandha, seemingly at the southern central face of the gūḍhamaṇḍapa, bore a śūrasēnaka which contained the figure of Lakulīśa in its central cavity-niche (Fig. 144; Plate 648). At the eastern end of the wall, the kumbha had borne

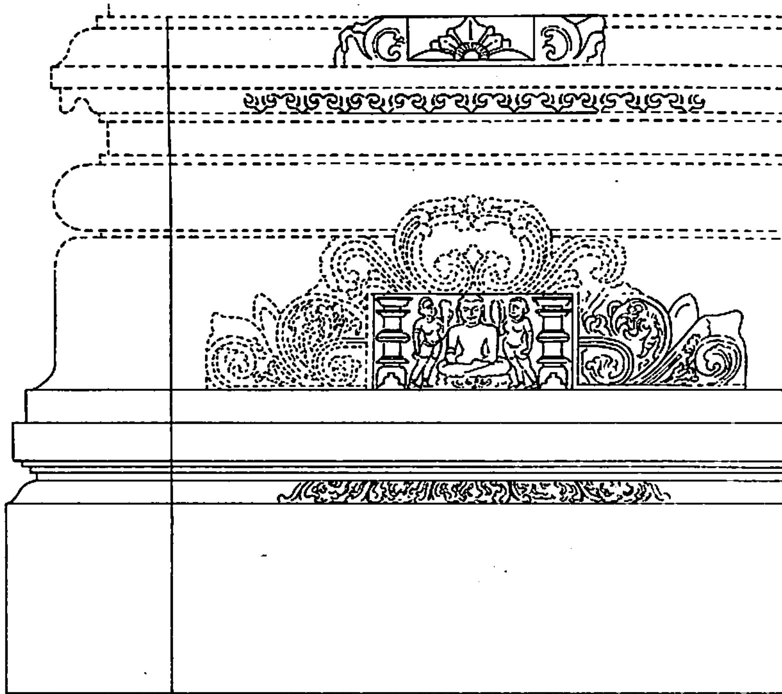


Fig. 144. Prabhās-Pāṭaṇ. Sōmanātha Phase I temple, gūḍhamaṇḍapa, pīṭha and vēdībandha. (Not to the scale.)

an udgama pattern, the location of the corresponding one at the western end was found considerably damaged during excavations. (No information is available about the kumbhas of the east wall that flanked the mukhamaṇḍapa.) Seemingly, the kumbhas of the entire wall were in the same alignment because the gūḍhamaṇḍapa apparently was not differentiated into karṇas, pratirathas, and bhadra. Above the kalaśa moulding was an antarapaṭṭa. Whether it was ornamented with designs such as kuñjarākṣa or diamond-and-double volute or was left plain cannot be ascertained. From a surviving fragment of the kapōtapālī (Plate 649), it is clear that it was at intervals decorated with contra-posed half ṭhakāras containing an ardharatna between. Large, elegant, and carefully shaped gagārakas in suspension graced the lower edge of the kapōtapālī (Plate 649).

The garbhagṛha of the temple must have had a vēdībandha. And above it possibly a two-layered jaṅghā. What can possibly be a piece of the ūrdhva-jaṅghā shows images on the main face and a large half-diamond on the profile (Plate 650), demonstrating thus that the influence of the late Mahā-Maru style of the Cāhamāna empire had just started percolating. Pieces of what must have been the bhadra-khattaka—this consists of a fragment of a beautifully moulded rounded pillarette and a ribbed khuraccādya-awning (with cippikā bearing ṭhakāras at intervals and a minor antarapaṭṭa bearing kuñjarākṣa design above; Plate 651) topped the khattaka.

No indication is available on how gūḍhamaṇḍapa's elevation above the stylobate was finished. If it were just a wall without the bhadra-openings, the interior would have looked rather sombre. If there was an unprojected bhadrāvalōkana as a Candrāvalōkana with a grille, it may have given a little relief on the score of air and light, but not sufficient in view of the great width of the hall which was as much as 52 ft. (Or was it a raṅgamaṇḍapa?) About the mukhacatuṣkī there is more certain evidence, for the fragments of the rājasēnaka, the vēdikā, and the kakṣāsana found from the dig can reasonably be ascribed to that structure. Since the mukhacatuṣkī was the first part of the build-

ing which Maḥmūd's army met with, it received their maximum fury as seen from the condition of the rājasēna (Plate 652) and the vēdikā (Plate 653) pieces. The kakṣāsana being located somewhat higher and a little out of the immediate reach (that must have been the case at least with the flanks), its pieces had escaped, the little damage they show could be attributed to their dismantling and dumping in the foundation pit during the renovation undertaken soon after the withdrawal of Maḥmūd. The quality of craftsmanship of these pieces is indeed high (Plates 654-657). One of the pieces (Plate 658) carries an inscribed label in the tenth century characters, confirming the date suggested for the building.

The fragments of the two wall-pilasters, one of the half (Plate 660) and the other of the quarter (Plate 661) variety, belong either to the inner side of the hall-walls or possibly of the pradakṣiṇā-walls. They are in the best Mahā-Gurjara style of a date after *c.* A.D. 950.

The original position of some other figure-bearing fragments (such as shown in Plate 659 which illustrates a group of warriors with a drummer) cannot definitely be determined.

The temple's builder, as its scale as well as richness and exquisiteness of carving unfailingly suggest, could have been a royal person, who in the historical setting of that era, could have been Mūlarāja himself. Devout Śaiva as he was, after defeating Rā' Grāharīpu of Sōraṭha, he may have taken in hand the rebuilding of this famous ancient temple on a grander scale and with richer ornamentation; the previous building, possibly of the Maitraka period, may not have been pretentious enough, not a fitting structure for Sōmanātha held in the greatest fame and glory at the beginning of the medieval period.

Vaḍnagar, Ādinātha temple, dēvakulikās (Fig. 145)

Flanking the stairway of the jagatī of the Ādinātha temple at Vaḍnagar (*c.* A.D. 900-925) were added a pair of small, almost identical, dēvakulikās probably between A.D. 960 and 975. These perhaps were dedicated to the Yakṣa (Gōmukha) and Yakṣī (Cakrēśvarī) who attended upon the Jina Ādinātha. Excepting for the images at the bhadras, these

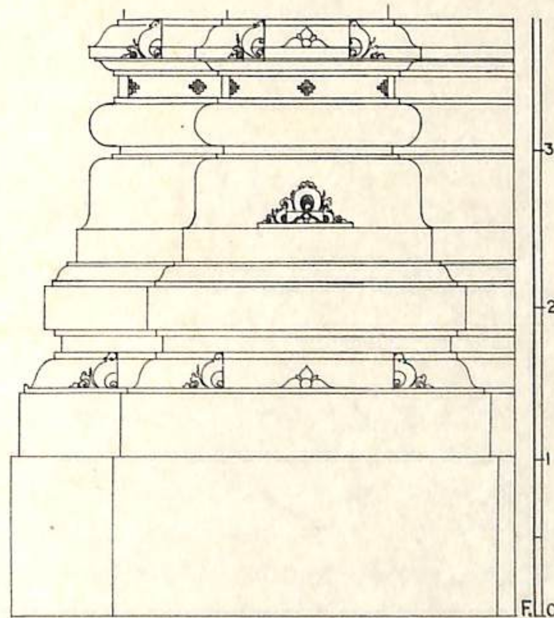


Fig. 145. Vaḍnagar. Ādinātha temple, dēvakulikā, pīṭha and vēdībandha.

two shrines bear no sculptural decoration. The pīṭha and the vēdībandha which are typically Mahā-Gurjara need no comment (Fig. 145).

Thān, Mauni Bāvā temple (Figs. 146-148; Plates 662-670)

Located on a high eminence on roughened rock-land and commanding the view of a riverine gorge which had an ancient bund, stands this Śiva temple going by the name of Mauni Bāvā (or Muni Bāvā) temple. The building is in a very ruinous condition and in recent years it has suffered further damages. The temple stands on a moulded jagatī (Fig. 146) of generous dimensions (Fig. 148). The Latina prāsāda with its raṅgamaṇḍapa possesses a base in which kumuda now has almost changed into karṇaka. The jāḍyakumbha has ṭhakāras, single at the karṇas, none at the pratirathas, and a single one flanked on either side, but at some distance, by its split variety, at the bhadras (Fig. 147; Plates 662, 663). Also, the customary grāsapaṭṭī (or less frequently the plain paṭṭikā) is here replaced by a narrow vasantapaṭṭikā, rather an exceptional feature in the tenth century or even in the subsequent centuries in Gujarat.

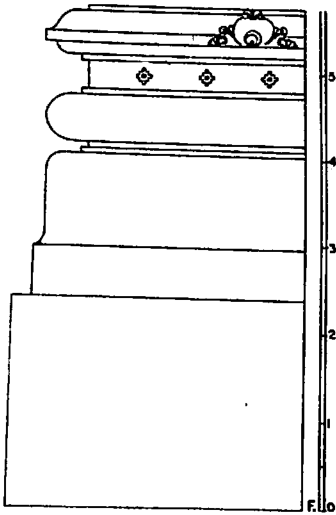


Fig. 146. Thān. Mauni Bāvā temple, jagatī, vēdībandha.

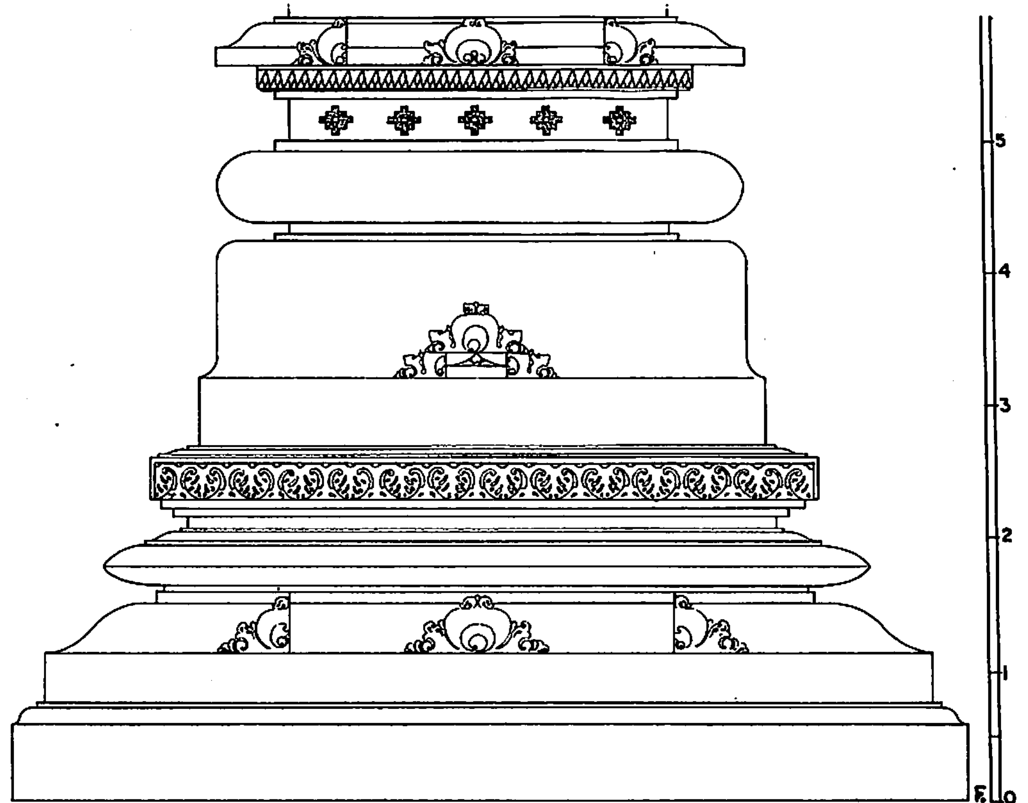


Fig. 147. Thān. Mauni Bāvā temple, prāsāda, pīṭha and vēdībandha.

The vēdībandha-kumbha has a single ṭhakāra as an ornament which at least at the western bhadra variated into an udgama (Plate 662). The antarapaṭṭa has the customary kuñjarākṣa pattern. The jaṅghā has Dikpāla figures at the corners, vyālas of different forms in the salilāntara-recesses, apsarases on the pratirathas (Plates 663, 664) and, in

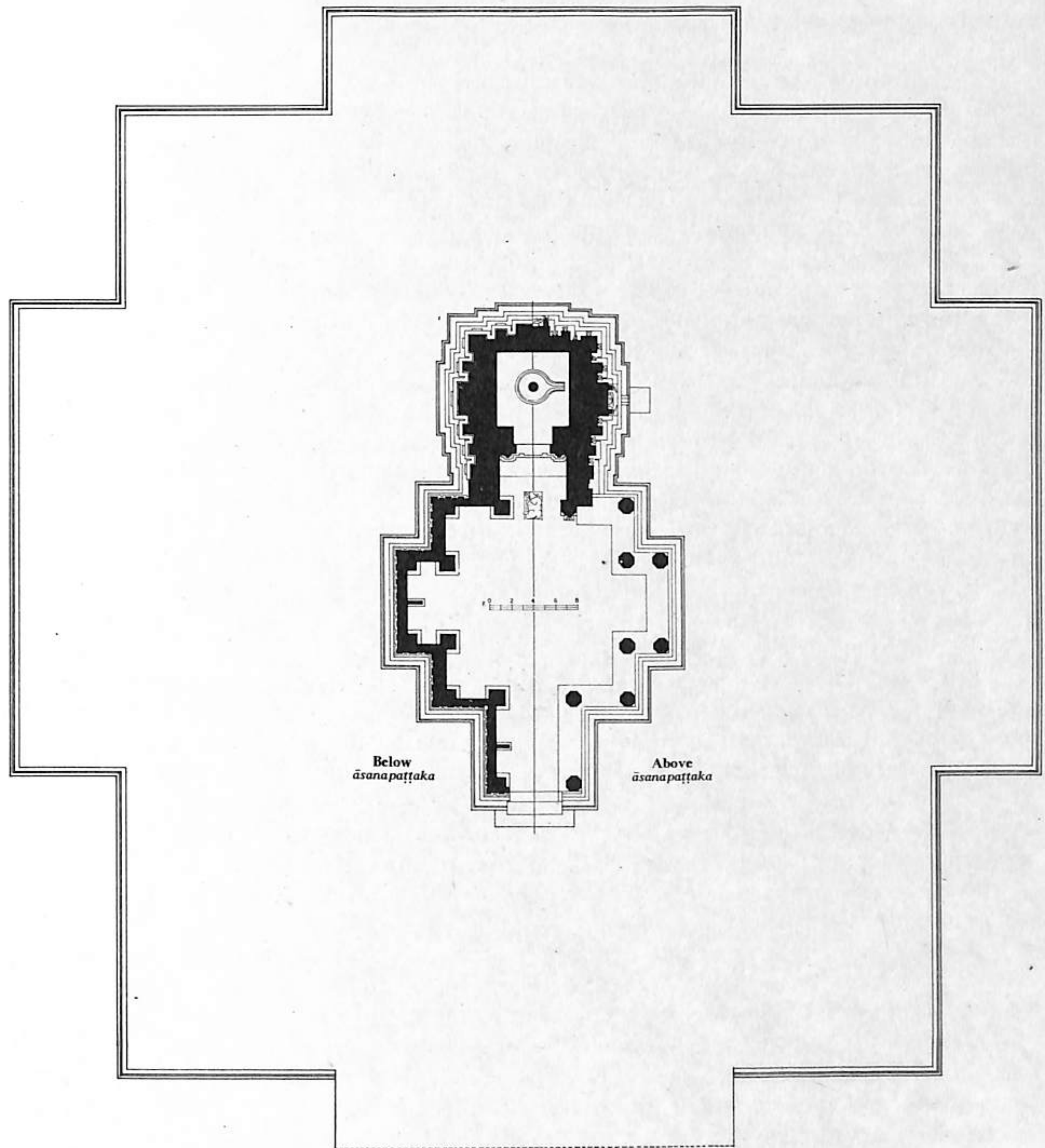


Fig. 148. Thān. Mauni Bāvā temple, plan.

the bhadra-khattakas are still available a damaged Śiva (S), a damaged syncretic image of Hariharapitāmaha (or Brahmēśānārka ?) (W), the northern one, which must have held Brahmā, was vacant even when Cousens visited this temple over six decades ago. Immediately above the jaṅghā is grāsapaṭṭikā and above it comes an ūrdhva-jaṅghā showing on the pedestal a group of dancers, devotees, vidyādharas (Plate 664) etc. Above this is the crowning complex of ribbed karṇaka-bharaṇa, but this feature is confined to the karṇa and pratiratha. At the bhadras, however, the place of ūrdhva-jaṅghā and the karṇaka-part is taken by the udgama of the khattaka and in lieu

of bharaṇa the grāsapaṭṭī comes to view (Plate 663) as is the case with the Koṭāi temple in Kaccha.

The varaṇḍikā or prahāra, wherever preserved, is bistriated (Plate 663) and the kuñjarākṣa design decorates the two antarapaṭṭas between the pair of kapōtapālīs. At the southern profile of the prāsāda, the facing above the vēdībandha is almost completely gone. Also, at the west side, the portion originally carrying the Dikpāla Varuṇa and the adjacent vyāla as well as the adjoining pratiratha-apsarās have disappeared long ago. The Latina śikhara is much too ruined.

The raṅgamaṇḍapa (Plate 666), particularly the mukhacatuṣkī and the central ceiling are also very ruined. Its exterior elevation consists of the customary rājasēnaka (diamond-and-double volute type), vēdikā, āsanapaṭṭa, and kakṣāsana. The vēdikā's counter-sunk slabs mostly contain stencilled creepers.

The Nābhicchanda vitāna of the mukhacatuṣkī has collapsed (Plate 667). The external dwarf columns resting on the āsanapaṭṭa are unadorned Miśraka: But the internal pairs at the bhadras are octagonal with vase-and-foliage betwixt two decorative belts in the upper section (Plate 668), indeed reflecting an unusual type. The karṇaka-bharaṇa complex of the capital is circular. The stambhaśīrṣa bears bhāraputrakas. The lower section of the lintels they bear carry stencilled convolving creeper. (Seemingly, the guild-master of this temple was particularly fond of stencilled creepers as was the case with the guild-masters who worked at Khajurāho.) The tantraka of the lintel carried the so-called saw-tooth design, which in reality is schematized vandanamālikā, its upper edge bordered here by pearl-string.

The karōṭaka of the raṅgamaṇḍapa (Plate 679) starts with the karṇadardarikā whose lower edge carries a row of very shapely gagārakas. The vidyādhara-brackets were eight in number, their nāyikā figures lost long ago. These brackets were followed by two courses of gajatālus and three of kōlas which in recent years have collapsed.

The octagonal Ghaṭapallava pilasters flanking the antarāla and attached to the east front of the kapilī (Plate 670) carried Dikpāla Indra and Dikpāla Īśa who could not be accommodated on the kapilī walls. Both figures are much damaged.

The antarāla walls have no niches. The pañcaśākhā-doorframe (Plate 665) has bāhya or padma-, rūpa-, rūpastambha, rūpa-, and vallīśākhā. The Śaivaite door-guardians stationed at the stambhaśākhā bottom are four-armed and Gaṅgā and Yamunā are at their proper place at vallīśākhā ends. Tāpasa (ascetic) figure, one each, is stationed in the bāhyaśākhā's end-depression, again an unusual feature.

The doorsill has the central hemicycle but it bears a large grāsa in lieu of the usual haṁsas with flanking floral shoots. The Dhanaputras are there at the ends but the pūrṇaghaṭa (which customarily is shown in the adjacent panel) is replaced at each end by a seated Dēvī figure.

The uttaraṅga-lintel has seven panels, those at the end carry Virañci and Viṣṇu turning in supplication toward the central panel bearing the seated Śiva figure, much as it is in some other Mahā-Gurjara Śiva temples in the tenth century Gujarat. The four intermediate panels carry goddess figures with diamonds in spaces between.

As the old photograph of the Cousens shows (his Plate LII), the temple had a Phāṁsanā roof (with low incipient pañcaghaṇṭā-saṁvaraṇā at the karṇa-corners) which has now largely disappeared.

The generalities of the temple are much like those of the other Mahā-Gurjara buildings of Gujarat of that age. However, there are certain features which mark the departure from what are customarily encountered at that time.

1. The Dikpālas, with the sole exception of Īśāna, were invariably shown two-armed; however, here Yama as well as Kubēra are shown as four-armed. As we

now know, from the 11th century onwards, all Dikpālas were begun to be shown four-armed in Maru-Gurjara temples. So this temple is moving toward that convention.

2. The karōṭaka ceiling of the raṅgamaṇḍapa reveals notable improvements as well as advances. The gajatālu as well as the kōla courses are less heavy. The gajatālus do not show the marginal leaf decoration as is encountered in the instances of most other Mahā-Gurjara. At the same time, the co-radial regression of the kōlas is now replaced by harmonical regression so typical of the western Indian temples of the 11th and later centuries. Also, the form of the kōla is more perfected, the joining space between the two kōlas is filled with grāsamukha as is met with in the Sōlaṅkī period ceilings from 11th century onwards. Unlike later instances, however, the rūpakaṇṭha moulding is absent here and hence the vidyādhara-brackets are inserted in the karṇadardarikā which signify that the architect was still experimenting with novel ideas and features and was not quite certain about the course that should be taken, although, to his credit, he was at the threshold of the avenue of the future possibilities.
3. The Phāṁsanā, too, was here of a little more advanced type. The one novel feature seen here for the first time is the presence of the incipient pañca-ghaṇṭā saṁvaraṇā instead of a karṇakūṭa of the Phaṁsa class. And in this respect it allies more with some of the tenth century temples of Rajasthan in the Cāhamāna territory such as at Sikar, Nemaj etc. There is thus seen here a forecast of what was to cover in a more thorough fashion the maṇḍapas of the Sōlaṅkī temples of Gujarat.
4. The ṭhakāras distributed along the kapōtapālī of the Phāṁsanā roof of the raṅgamaṇḍapa as well as in the web of the udgamas now develop a perfect pansy form that was to persist in the subsequent centuries.

The jāla of the Latina śikhara, however, is a little inferior to, even when it otherwise is of the same pattern as at Koṭāi, Kerākōṭ and such other temples. The main ceiling, though still containing very many Mahā-Gurjara features, seems also moving toward the later development. It would therefore be safer to date the temple around A.D. 970. The quality of the figural work, particularly of the Dikpālas, is tolerably good though somewhat on a lesser plane as compared to Koṭāi and Kerākōṭ instances in Kaccha. And, all in all, the temple being in the process of experimentation, displays a few features, traits, and elements which the future evolutionary processes, for some reasons, discard.

Phase B

After *c.*A.D. 970 and more definitely from *c.*A.D. 980, the Mahā-Gurjara style virtually disappears in Gujarat and is replaced by the more ornate late Mahā-Maru style as it had developed in lower Rajasthan. The first signal—in fact there must have been several more buildings bearing such signals but very few now survive—is provided by a Pūrṇaghaṭa dwarf pillar found in Rōḍa as a loose piece rebuilt in the Grāma-Pañcāyata building (Fig. 149). Of this general class are also the Pūrṇaghaṭa pillars in the sluice chamber of the Khān-Sarōvara at Pāṭaṇ (Plates 671, 672) and correspondingly there is also a lintel (Plate 673) with a vallī-design at the lower section and, on the tantraka, a typical design of boxes with kalikās below. Such lintels and pillars are precursor of the forms in the Maru-Gurjara temples of Gujarat such as are met with in the main shrine at Mōḍhērā (A.D. 1027), in the Dhiṇōj temple, and in other contemporaneous sites. The workmanship of these vase-and-foliage pillars is intrinsically very superior to the later

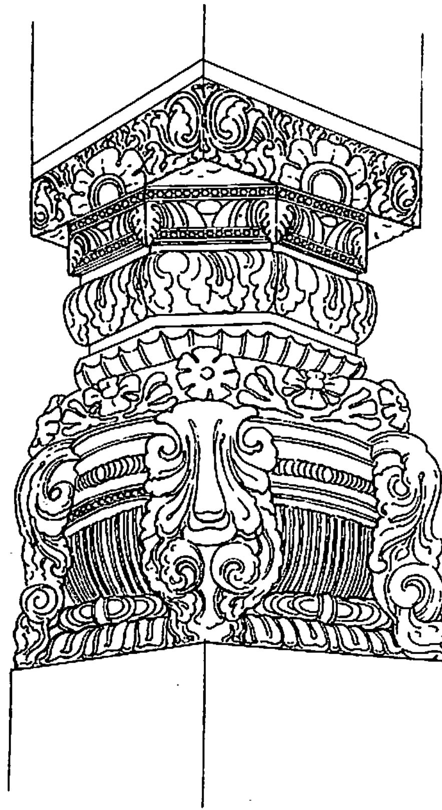


Fig. 149. Rōḍa. Rebuilt Ghaṭapallava dwarf pillar.

examples even when some of them are weather-worn. The form of the vase as well as the exquisitely curving foliage clearly derive from the mid-tenth century Cāhamāna area examples found both in the Maru-maṇḍala and in contemporary Śākambharī region. To this short but august list may be added a vasantapaṭṭikā fragment from Māṇḍal (Plate 674) showing half lotuses in beaded circles which originally may have belonged to the maṇḍōvara of the Mūlēśvara Mahādēva temple founded by Mūlarāja himself in or before A.D. 987 in Maṇḍali (Māṇḍal). The Khān-Sarōvara dwarf pillars originally may have belonged to the raṅgamaṇḍapa of some very beautiful early Maru-Gurjara temple at Aṇahillapāṭaka such as perhaps the Tripuruṣa prāsāda built by Mūlarāja and sequentially soon after his Mūlēśvara Mahādēva temple at Maṇḍalī. But these pillars could even be earlier, say dating between A.D. 975 and 980.

The period after *c.* A.D. 975 witnessed an increase in the influx of the Mahā-Maru elements into Gujarat. These elements at first tried to blend with the indigenous Mahā-Gurjara. Soon after, with more and more immigrant craftsmen apparently from the lower Mahā-Maru territory settling in Gujarat, the building intensively assumed the appearance of the late Mahā-Maru. Among the first decorative elements to enter in and firmly hold the ground was the depiction on the vēdībandha's kumbha-faces of ardharatna, sometimes also the ardhapadma. Also, the grāsa form differed from the Mahā-Gurjara and the grāsapaṭṭī shrank in height from the $5\frac{1}{2}$ inch to the $3\frac{1}{2}$ inch norm. In the jāla-web of the śikhara, the individual ṭhakāra often showed the chamfered form. A few temples of this transition period survive. Among them, the earliest perhaps is the Bhaḍēśvara Mahādēva temple at Añjār. It may have been built in *c.* A.D. 980.

Añjār, Bhaḍēśvara Mahādēva temple (Figs. 150, 151; Plate 675)

The temple (Plate 675) faces east. Here the prāsāda originally had a mukhacatuṣkī (Fig. 151) which has been incorporated into the 19th century gūḍhamaṇḍapa. The bhiṭṭa course of the pīṭha (Fig. 150), if it were there, is buried under the pavement;

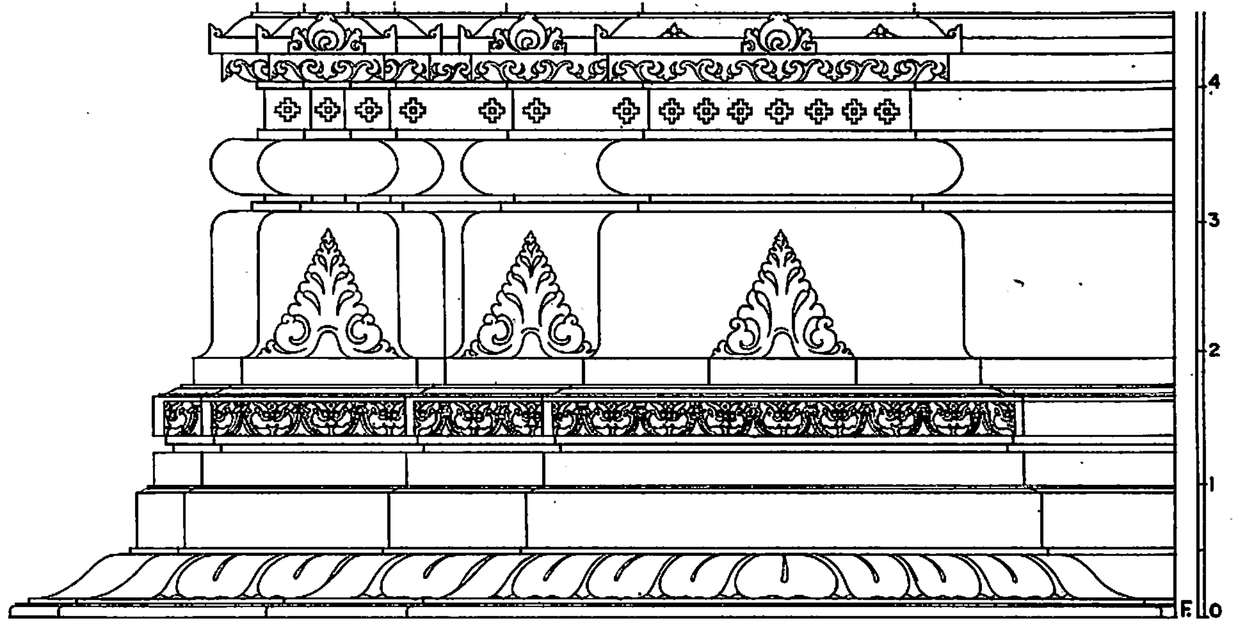


Fig. 150. Añjār. Bhaḍēśvara Mahādēva temple, pīṭha and vēdībandha.

but the jāḍyakumbha showing lotus-leaf carving (somewhat similar to what is to come in the 11th century) is discernable. Strangely, two bhiṭṭa courses are placed above the jāḍyakumbha which is so uncustomary, even irregular from the convention's standpoint. The grāsapaṭṭī above it almost answers to the norms of the 11th century. On the kumbhas the ardharatna motif is carved all along excepting at the southwestern karṇakumbha-faces where a human figure, partly mutilated, is noticeable.

The jaṅghā has Dikpālas at the karṇas, apsarases at the upabhadras, vyālas in the salilāntara-recesses and the images of Tripurāntaka (S), Andhakavadha (W), and probably Cāmuṇḍā (N) in the bhadra-khattakas.

A grāsapaṭṭikā above the figures leaves out a short space above for a nominal ūrdhvajaṅghā which bears the conventional Mahā-Gurjara minor figures but not of consequence in terms of variety or quality. And once again comes a grāsapaṭṭī. This is followed by the bistriated varaṇḍikā which supports a pañcāṇḍaka-śikhara. The rathikās with elaborate udgamas above, shelter the images of Gaṇēśa with consort (S), Lakulīśa (?) (W), and some deity with consort (N) in the central panels flanked by other divinities, devotees, adorers etc., in the subsidiary panels. The jāla of the śikhara is of the late tenth century style. The mukhacatuṣkī has dwarf vase-and-foliage pillars above the vēdikā, āsanapaṭṭa, and kakṣāsana complex. Their style of stencilled decoration, however, is close to the Thān type. The śukanāsa with Phāṁsanā profile is preserved but the next stage of the welded staggered roof of the porch proper, is lost.

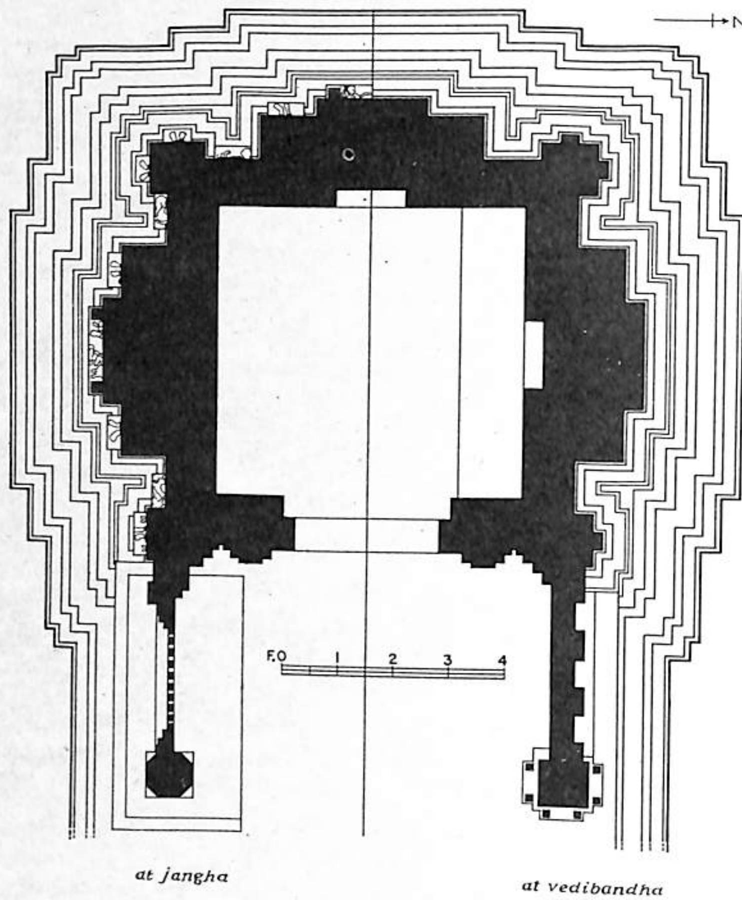


Fig. 151. Añjār. Bhaḍēśvara Mahādēva temple, plan.

Aiṭhor, Viṣṇu temple (Figs. 152, 153; Plates 676, 677)

This Latina temple with a mukhacatuṣkī at Aiṭhor (or Aiñṭhor) (Fig. 153; Plate 676) is almost in the early 11th century style excepting for a few elements and features which may be ascribed to the style of the end of the tenth century. (The bhiṭṭa of its pīṭha is largely covered by the recent pavement.) The jāḍyakumbha has very large indented (but not elaborately decorated) lotus petals (Fig. 152). The karṇaka is sharp-edged and the grāsapaṭṭī is already in the 11th century fashion. The decorative motifs of the kumbha-faces—ardhapadma at karṇas, ardharatna at pratirathas, and udgama at the bhadras—are more vigorous and their quality is more in accord with the end of the tenth century stage. The jaṅghā possesses even more number of the tenth century features such as the vyālas in the salilāntara-recesses, thinner pratirathas (as in the Mevāḍ Mahā-Gurjara temples), the bistriated varaṇḍikā but no khuracchādya etc. On the other hand, the Dikpālas having four arms is a feature consistent more with the next, than of the tenth, century. The vestigial ūrdhvajaṅghā has small figures of gandharvas, vidyādharas, rati-nāyakas' conjugal love (sometimes with beasts) etc. Some of the apsaras figures just as the Dikpāla figures can be said to be of tolerably fine quality. At the bhadra-khattakas are Varāha (S), Trivikrama (unusually with a reversed stance) (W), and standing Viṣṇu (N). The temple faces east.

The sapta-bhauma śikhara is graceful and more or less intact (Plate 676). The vēdikā of the mukhacatuṣkī shows fine patterns of the early Maru-Gurjara phase. In the

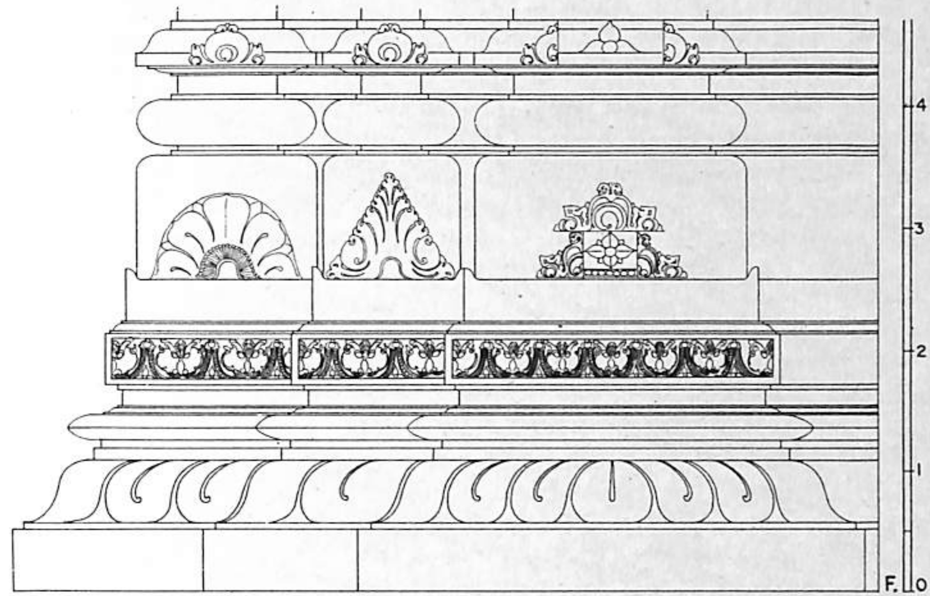


Fig. 152. Aiṭhor. Viṣṇu temple, pīṭha and vēdībandha.

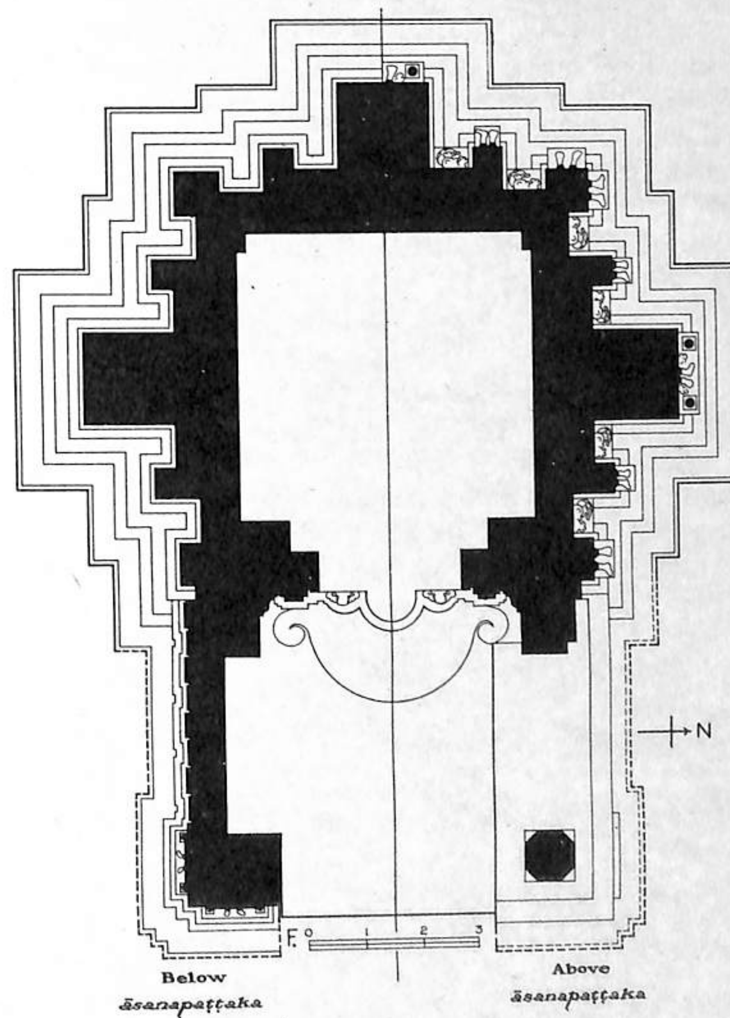


Fig. 153. Aiṭhor. Viṣṇu temple, plan.

vēdikā-niches are seen, besides the dvārapālakas, Kubēra on the north and possibly Yama on the south.

The Ghaṭapallava pillar of this porch is also well-formed (Plate 677) but has almost an early 11th century look. The simple triśākhā doorframe consists of bāhya (with lotus petals)-, rūpa-, and vallīśākhā with Gaṇēśa as the tutelary deity.

The roof of the mukhacatuṣkī together with the śukanāsa with which it possibly was conjoined has disappeared. The temple thus belongs to a series of buildings which illustrate transition toward the Maru-Gurjara style.

Bhāñkhar, Āgiyā-Vaitāḷa temple (Figs. 154, 155; Plates 678-681)

The so-called Āgiyā-Vaitāḷa temple originally may have been a Śaivaite or perhaps a Saura building. It faces west and its prāsāda (Fig. 155) with the Latina śikhara is largely intact: the porch is new. The pīṭha mouldings (Fig. 154), excepting for the topping grāsapaṭṭī, are covered up by a modern retaining platform. The kumbha of the vēdībandha shows the typical ardhapadma (karṇa), ardharatna (pratiratha), and udgama (bhadra) motifs (Plate 678). The antarapaṭṭa has the customary kuñjarākṣa, and the kapōtapālī above has the well known ṭhakāra, ardhaṭhakāra, and the ardharatna motif to relieve it. The jaṅghā has Dikpālas (karṇas) and apsarases (pratirathas), and the bhadra niches show Gajāntaka (N), a beautiful Hariharārka (W), and Harihara (S). The images other than those at the bhadras have no parikarma. The jaṅghā (Plate 679) possesses a strong look of the contemporaneous Viṣṇu shrine of Īsvāl in Mevāḍ (Plates 476, 477). (The Dikpālas there, as here (Plate 680), have a pointed pipal-leaf halo.) The upper grāsapaṭṭī, which has something of the tenth century flavour, also corresponds to Īsvāl parallel but on the way to fading into the 11th century type. The bistriated varaṇḍikā is very cleanly rendered. Its antarapaṭṭa bearing the kuñjarākṣa design is a feature of the tenth century buildings. The elegantly shaped Latina śikhara (Plate 681) up to the sixth karṇāṇḍaka is original, the rest is of recent construction making the śikhara taller than it originally was. The kapilī-walls show Dēvī (N) and Gaṇēśa (S).

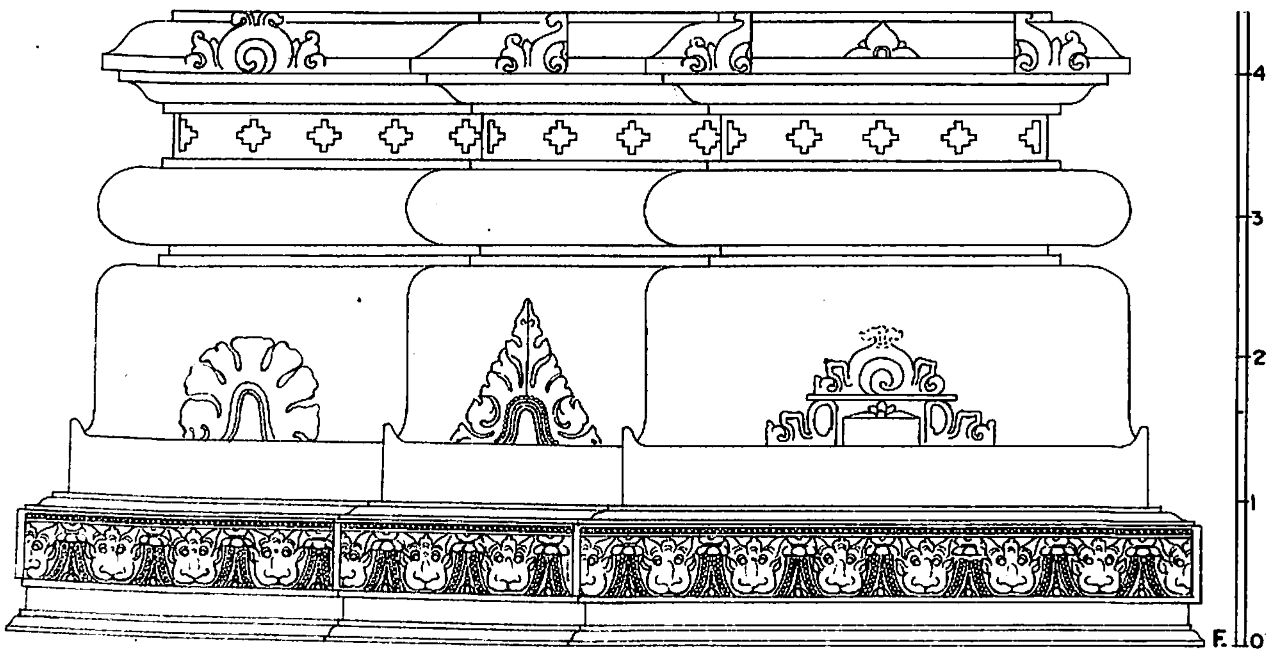


Fig. 154. Bhāñkhar. Āgiyā-Vaitāḷa temple, pīṭha (partially buried) and vēdībandha.

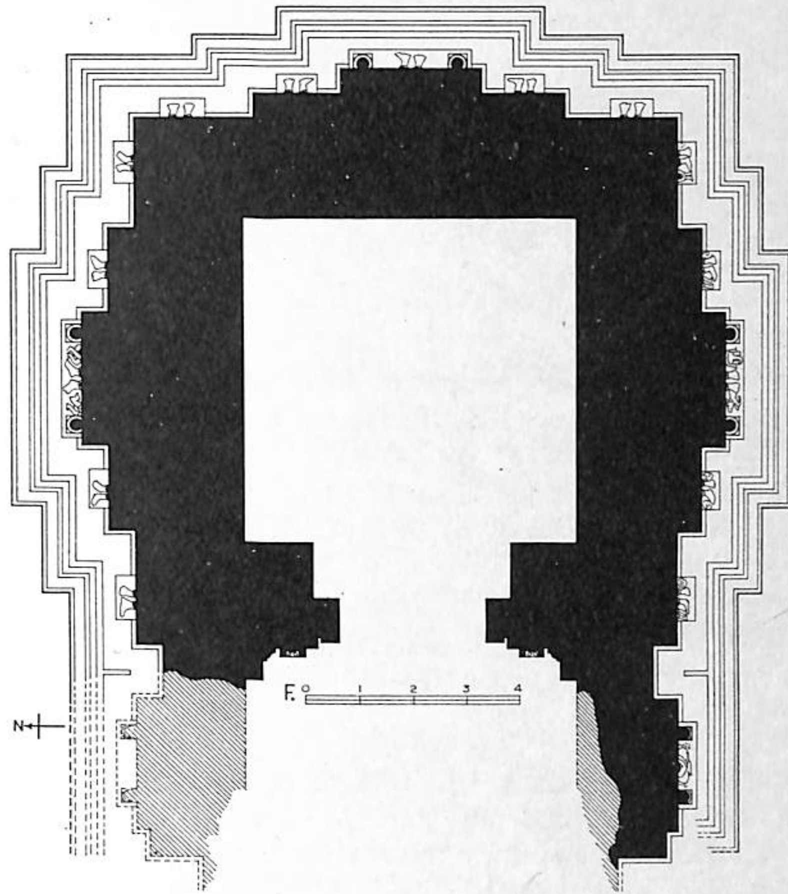


Fig. 155. Bhāñkhar. Āgiyā-Vaitāḷa temple, prāsāda and kapilī, plan.

The pañcaśākhā-doorframe has bāhya or padma-, rūpa-, stambhaśākhā (which shows bharaṇa with leaves as in Maru-Gurjara examples as well as in a few Cāhamāna buildings of the tenth century A.D.), once more rūpa-, and finally the vallīśākhā. The central part of the udumbara is in part of very late workmanship. It seems that there originally was a mandāraka in the centre. At the extremities are Vināyaka and Vaiśravaṇa instead of the Dhanaputras. Also, the dvārapālaka-niches have tōraṇas instead of udgama. All these are Maru-Gurjara features but here occur as anticipatory. The lintel shows nine planets. Below it are eight heads in beaded loops. Gaṇēśa (with two adorers) figures at the lalāṭa.

Stylistically, the temple may be of a date sometime in the last decade of the tenth century A.D.

Pāḍaṇ, Mūlēśvara Mahādēva temple (Figs. 156, 157; Plates 682-684)

Although its founding is locally ascribed to Caulukya Mūlarāja, this shrine has no royal pretension (Fig. 157; Plate 682). The pīṭha has a transitional karṇaka and an uncarved paṭṭikā. The kumbha of the vēdībandha has the ardhapadma-ardharatna decorations of the last quarter of the tenth century (Fig. 156). The jaṅghā is plain excepting the niched bhadra-images, Śiva seated in ardhaparyaṅkāsana (N), the same with small changes repeated at the west, and Caṇḍikā (N). The madhya-paṭṭikā divides the wall into two registers of jaṅghā, but without the usual figures of Dikpālas, apsarases, etc. (However, some minor figures, now partly damaged, are shown at the lower jaṅghā of the

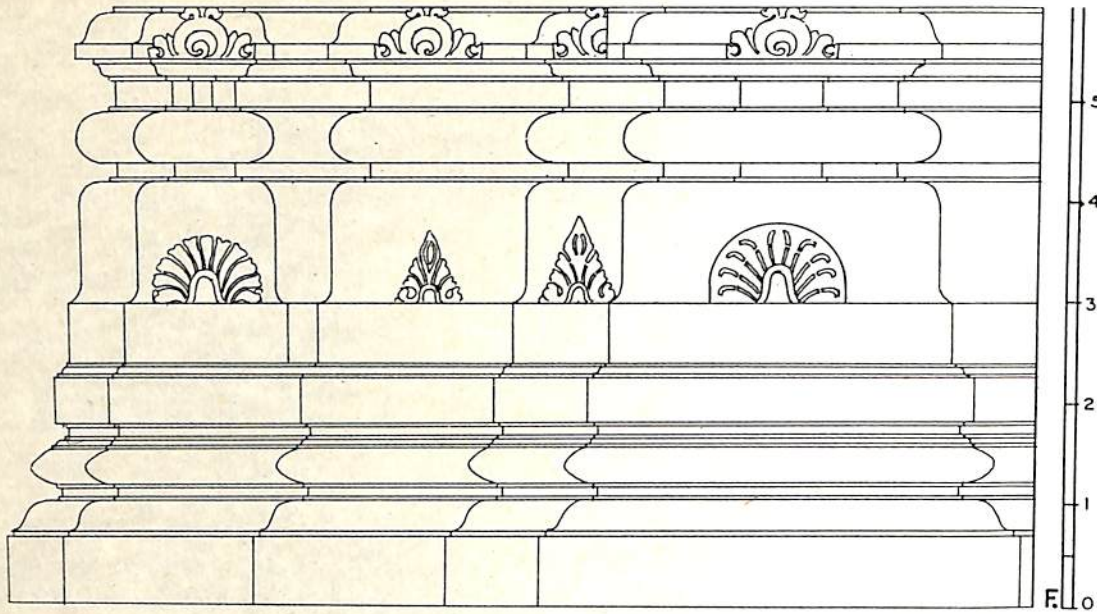


Fig. 156. Pāḍaṇ. Mūlēśvara Mahādēva temple, pīṭha and vēdībandha.

northwest and southwest karṇa faces. As at Bhāñkhar, there are no salilāntara-recesses. The upper paṭṭī is plain and the varaṇḍikā is formed of a single stratum. The nava-bhauma Latina śikhara is original up to the āmalasāraka and is having a graceful jāla (Plate 682).

The original porch is replaced by a later raṅgamaṇḍapa.

The pañcaśākhā-doorframe (Plate 683) of the garbhagṛha, while retaining several late Mahā-Gurjara features including nidhiputras, the treatment of the pēdyāpiṇḍa anticipates the early 11th century elaborations such as the tōraṇānvita niches for the

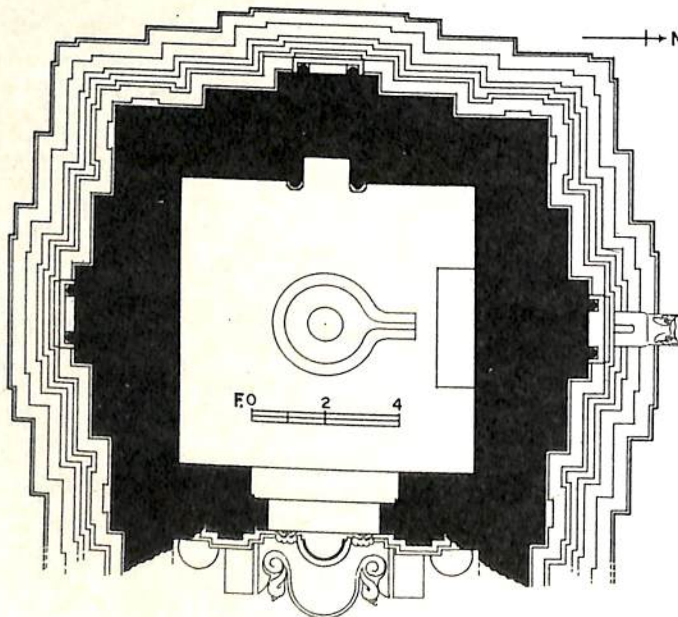


Fig. 157. Pāḍaṇ. Mūlēśvara Mahādēva temple, plan.

door-guardians etc. The śākhā-sequence otherwise is as it is at Bhāñkhara. However, the ribbed karṇaka-bharaṇa of the stambhaśākhā is typically tenth century Mahā-Gurjara element. The uttaraṅga treatment differs from the rest of that age in having five prominent panels (Viṣṇu, gandharva, Śiva, gandharva, and Brahmā) with planets in pairs in countersunk panels, the last panel had to accommodate three, all crumpled up.

The rebuilt porch of the raṅgamaṇḍapa contains the original Ghaṭapallava pillars (Plate 684) in the mukhacatuṣkī. They already are in the early 11th century style.

Bhuṇāv, Śiva temple (Plate 685)

This small newly discovered Phāṁsanā shrine of Śiva faces east: Its pīṭha is obscured by recent facing. The building's form is of a catuṣkikā with Rucaka pillars spanned by vēdikā and jāla-compartments at the three sides. The upper part of the pillars have ardhadarpaṇa and the volute course. The projecting capital-like element bears bold and beautiful ardharatna design. The jāla-niches are crowned with udgamas. The daṇḍacchādya, a rare element in the tenth century, covers the lower section. The Phāṁsanā of four strata has udgamas arranged in series. It is crowned with a ghaṇṭā. The original structure may date from the last decade of the tenth century.

Vasai, Viṣṇu temple (Figs. 158, 159; Plate 686)

The small, west-facing and the so-called Śiva temple at Vasai (Fig. 159, Plate 686), judging from the bhadra images—Śiva (N), Viṣṇu (E), and Brahmā (S)—originally was sacred to Viṣṇu. The pīṭha (Fig. 158) has a rather more substantial jāḍyakumbha, the kumbha-faces show the usual bold ardhapadma-ardharatna decoration, the Dikpāla and the apsaras figures (facial features largely disfigured) are without the frames, the

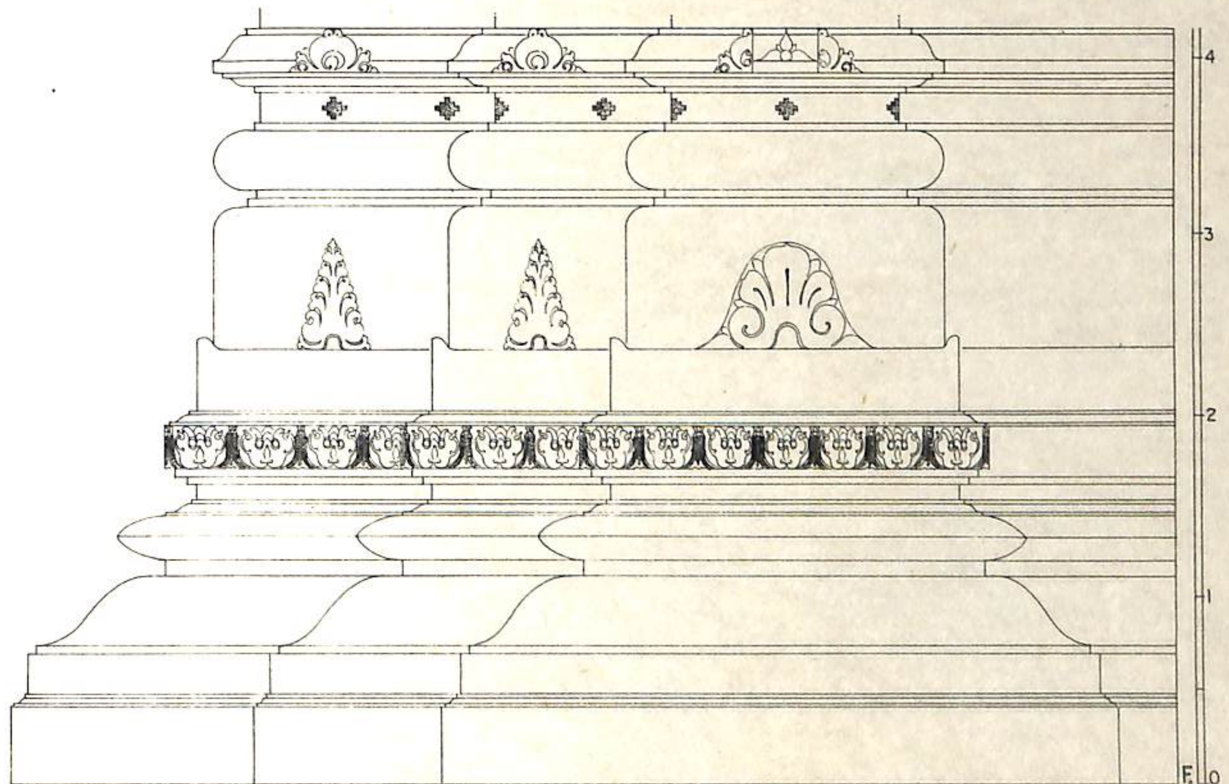


Fig. 158. Vasai. Viṣṇu temple, prāsāda, pīṭha and vēdībandha.

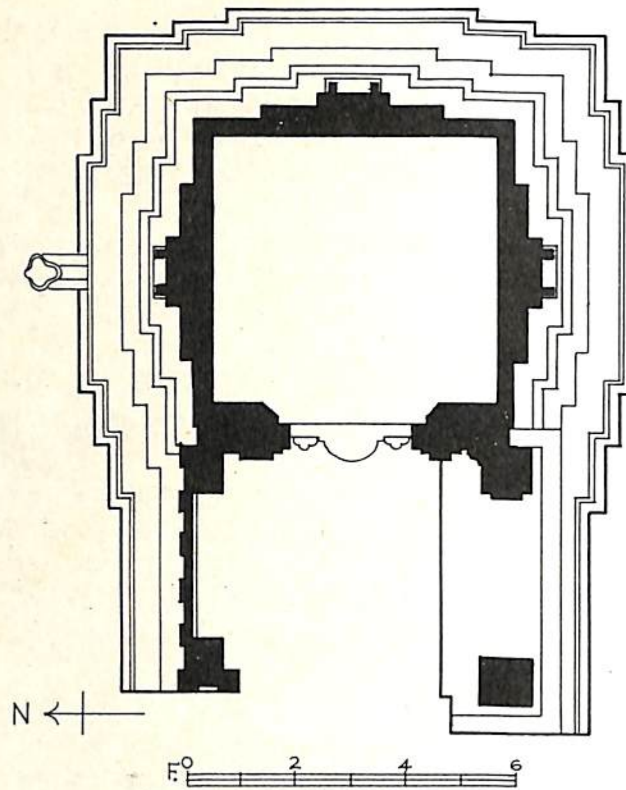


Fig. 159. Vasai. Viṣṇu temple, plan.

next the grāsapaṭṭī, then bistriated varaṇḍikā and the shapely śikhara, all of which presage the early 11th century style despite some late tenth century features.

Saṇḍēr, Viṣṇu temple (Figs. 160, 161; Plate 687, 688)

The small temple of Viṣṇu at Saṇḍēr (Plate 687) faces east. It has a Latina prāsāda with

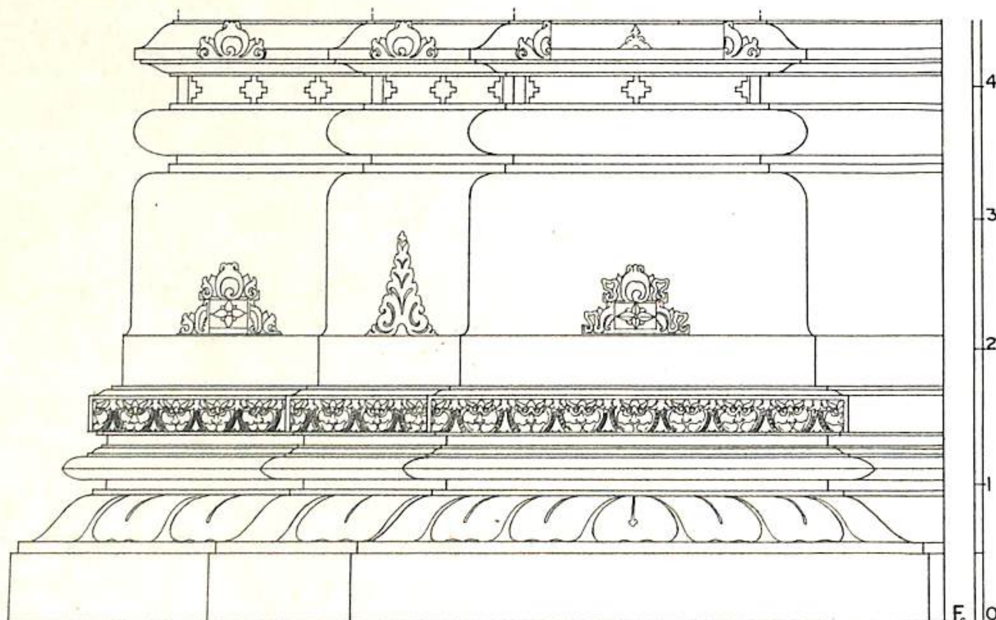


Fig. 160. Saṇḍēr. Viṣṇu temple, pīṭha and vēdībandha.

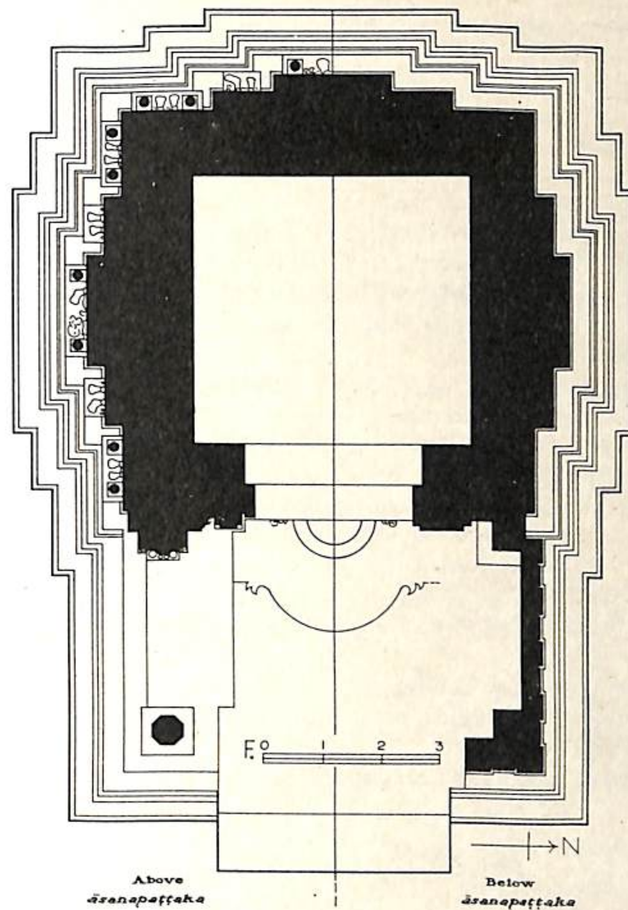


Fig. 161. Saṇḍēr. Viṣṇu temple, plan.

a mukhacatuṣkī (Fig. 161). The pīṭha (Fig. 160) has a simple lotus-petal carving on the jāḍyakumbha (Plate 687). The usual ardhapadma at the karṇa-kumbha faces is replaced by udgama. The udgama is featured also at the bhadra. The jaṅghā has niched figures of Dikpālas, the apsarases are reminiscent of the twisting postures common more in Rajasthan than in Gujarat, and at the bhadras are Nṛsiṁha (S), Varāha (W), and standing Viṣṇu (N). The very narrow salilāntara-recesses are without the usual vyāla figures. The small tableau-figures occur above the apsarases. The grāsapaṭṭī is followed by the characteristic bistriated varaṇḍikā. The stunted Latina śikhara is of five bhūmis. The āmalasāraka and padma are original.

The mukhacatuṣkī has the usual vēdikā, āsanapaṭṭa, kakṣāsana, and the Ghaṭapallava pillars, all reminiscent more of the 11th rather than the tenth century A.D.; the triśākhā doorframe (Plate 688), however, is of the end of the tenth century.

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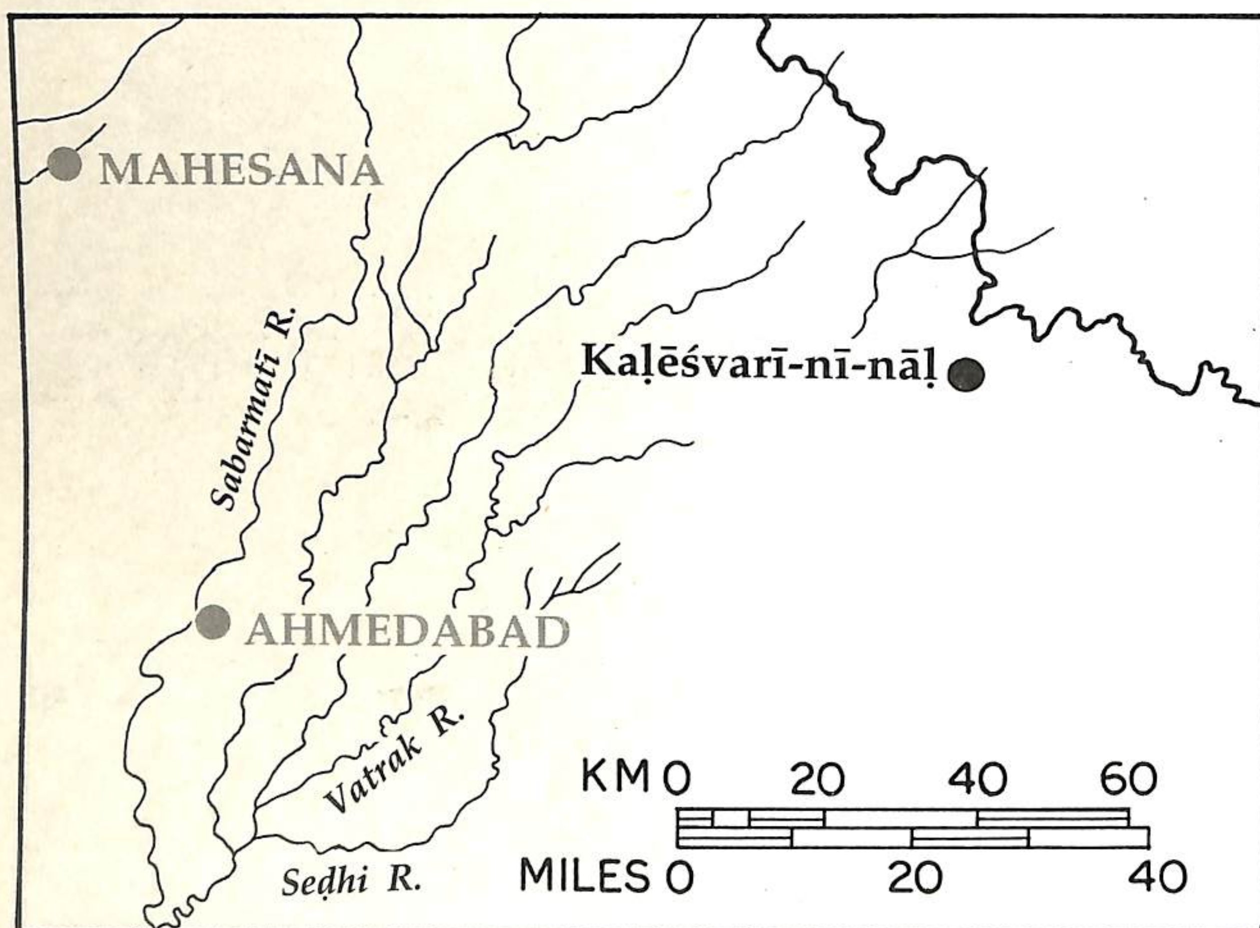
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Khēṭakamaṇḍala (Gujarat), Paramāras of Khēṭakamaṇḍala, temple site.

CHAPTER 59

Beginnings of Medieval Idiom: Mahā-Gurjara style, last phase, *c.* A.D. 900-1000

Paramāras of Khēṭakamaṇḍala, *c.* A.D. 900-960

Historical Introduction

The main monarchial branch of the Paramāras, which apparently had begun its career in Mālava in the late eighth and early ninth century as the loyal vassals and allies of the Rāṣṭrakūṭas of Mānyakhēṭaka, had to wait for several decades before they could return to Mālava. This became possible only after the complete ouster of the Pratīhāra occupants of Mālava by the Rāṣṭrakūṭa emperor Kṛṣṇa III. In the meantime they perhaps had established their headquarters somewhere in northeastern Gujarat. They also had a sub-vassal stationed at Khēṭaka (Khēḍā). Mohaḍavāsaka (Moḍāsā) and Harṣapura (Harsōl), the two prominent towns of that age in that territory, were also within their domain. Two copper plate charters found from Harsōl and dated to A.D. 949 were issued from an encampment on Mahī by Paramāra Sīyaka II, son of Vākpatirāja I. Sīyaka's third charter, of which the first plate bearing the date and other details is lost, was also found from some place in the Khēḍā District. After the defeat of the Rāṣṭrakūṭa successor of Kṛṣṇa III, possibly late in Sīyaka's period, the Paramāras shifted back to Mālava. Muñja, Sīyaka's successor, was definitely well-saddled there when he began his career as a ruler some time between A.D. 969 and 975.

To all seeming, the building activity of some significance in the Khēṭakamaṇḍala was underway when the Paramāras held their sway. However, the only building, and that too in a very ruined condition, that can confidently be ascribed to the period of the Paramāras, is at Kaḷēśvarī-nī-nāḷ situated in the Gōdhraka (Godhrā) and Mohaḍavāsaka (Moḍāsā) area. The general style of the Kaḷēśvarī temple, as can be judged from the architectural fragments at the site, clearly was Mahā-Gurjara with an idiom that to some extent leaned more toward the Mēdapāṭa rather than the Ānarta school. But it also had a few decorative elements which are not met with in the Mahā-Gurjara style and which were to become a characteristic hall-mark of the future medieval style of Mālavadēśa and, by proxy, also of Mahārāṣṭra. Particularly, the schematic hedge-shear shaped gavākṣa motif invariably encountered in the medieval Mālava temples has derivative connection with the motif of the miniature niche-tōraṇa figuring as a decorative feature (in lieu of the udgama) at Kaḷēśvarī is a case in point (Plate 690).

Kaḷēśvarī-nī-nāḷ, Kaḷēśvarī temple (Figs. 162, 163; Plates 689-698)

The temple consisted of a prāsāda and gūḍhamaṇḍapa (Fig. 163) with virtually no kapilī-walls to connect them comfortably. The prāsāda has been completely rebuilt and

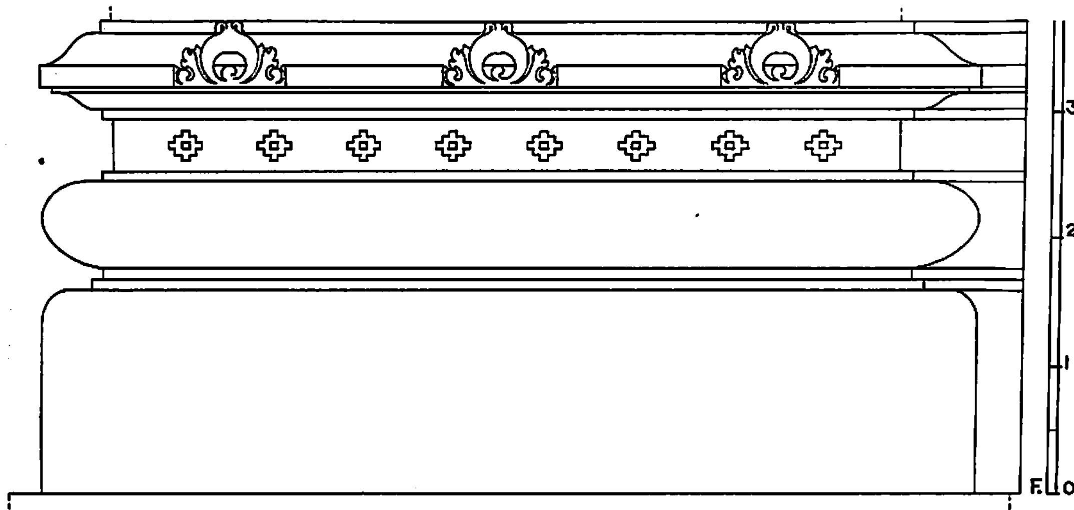


Fig. 162. Kaḷēśvarī-nī-nāḷ. Kaḷēśvarī temple, gūḍhamaṇḍapa, vēdībandha.

only the contour of its lower vēdībandha courses is original. The garbhagṛha is newly built over a platform created by filling the truncated vēdībandha. Its wallings are in part made up of some carved jaṅghā fragments of the original temple. Seemingly, there was no pīṭha and the temple started directly from the vēdībandha which is more completely available at the gūḍhamaṇḍapa's west flank (Fig. 162). If there was a pillared portico at the entrance of the gūḍhamaṇḍapa, it has disappeared. The vēdībandha is typically of the tenth century Mahā-Gurjara type with kuñjarākṣa in the antarapaṭṭa and ṭhakāras decorating the kapōtapālī. The prāsāda-jaṅghā had Dikpāla figures at the karṇas (Plate 691), surasundarīs at the pratirathas (Plates 689, 690), and vyāla figures in the salilāntaras; the principal niches at the bhadras sheltered forms of Dēvī—Caṇḍīkā (Plate 692) and Kṣēmaṅkarī are traceable among the fragments. The jaṅghā of the gūḍhamaṇḍapa had Mātṛkā figures (plausibly at the karṇa positions), apsarases at the pratirathas, and possibly a seated Gaṇēśa with consort in one of the two bhadra-niches and a seated Ambikā in the corresponding bhadra-niche on the opposite wall. The parikarma-niche with round pillarettes of the prāsāda's Dikpāla figures as well as of those of the apsarases of the gūḍhamaṇḍapa were crowned with udgama-pediment (Plates 689-691); while those of the apsarases stationed at the prāsāda-pratirathas had the parikarmas made up of flat square pillarettes topped by a tōraṇa, presaging the future Mālava form and replacing the customary udgama (Plate 690).

The two pillars rebuilt at the raised up, indeed new (and false), antarāla of the garbhagṛha have sparse decoration. Their lower shortened part is a plain octagon possibly cut down to half its original height; the upper round part has a medial belt of grāsamukhas and the plain part above shows arbitrarily rendered clambering snake in one instance (Plate 693) and a lizard on the second. The stambhaśīrṣa-bracket-fronts show the kumāra figures (Plate 693) as well as largish grāsamukhas (Plate 694). The original doorway of the garbhagṛha is no longer in evidence. The two fragments of the carved Samatala ceilings in the antarāla porch were taken from two separate ceilings of the hall and discordantly pieced together. One of these (Plate 697), for its basic rhombic-grid, is reminiscent of the ceilings in the āsthāna-maṇḍapa of the Ambikā temple at Jagat in Mevāḍ (Plate 413) though in terms of details it is closer to the Samatala ceiling showing a large rhombus from Vaḍanagar (Plate 647). The gūḍhamaṇḍapa apparently

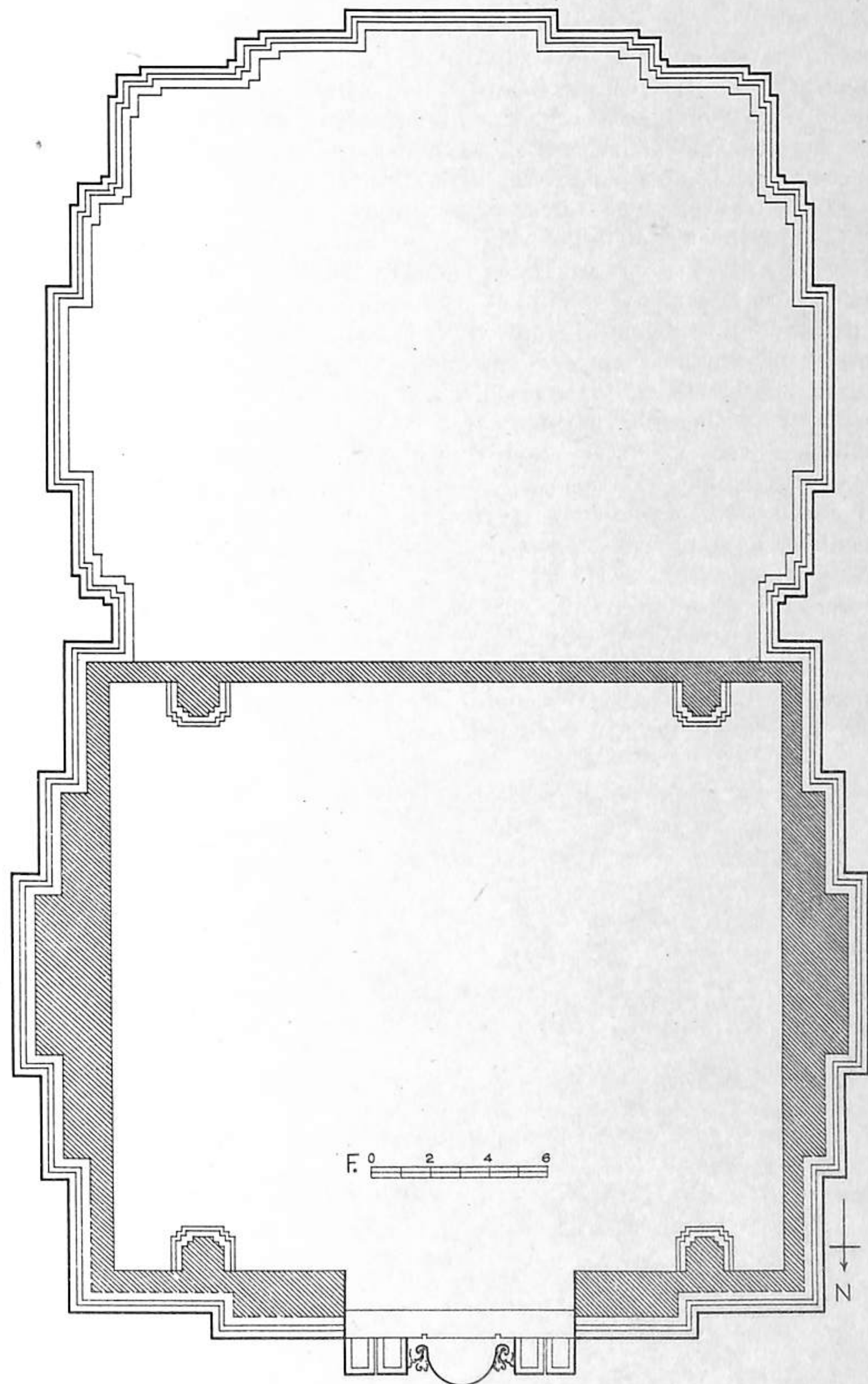


Fig. 163 Kaḷēśvarī-nī-nāḷ. Kaḷēśvarī temple, plan.

had several, perhaps eight, ceilings of the Samatala class; those having relatively better workmanship have here been illustrated (Plates 695, 696). The ceiling over the śālā-nave possibly was of the Nābhicchanda class as indicated by a surviving fragment (Plate 698) and apparently was of good workmanship. The ceiling patterns recall more of contemporaneous Mevāḍ rather than northwestern Gujarat or Kaccha even when the general generic kinship between them all is clearly discernible. Their workmanship qualitatively betrays varying degrees of excellence, some instances positively look shoddy as is also the case with the temple's human and divine figures (which ethnically somewhat differ from those of Ānarta and Kaccha), the exceptions being a couple of Dikpāla figures (Plate 691). The heavy elongate form and the insipid detail of the inflated and top-heavy dhammilla crowns of the apsarases are somewhat peculiar to the style of the guild who worked on this temple (Plates 689, 690). On the whole, with the exception of what is seen in the detailing of a few ceilings, the ornamentation, too, lacks the otherwise ubiquitous refinement of the tenth century.

The temple faces north. At some distance further north, a detached āsthāna-maṇḍapa confronts the gūḍhamaṇḍapa, a feature once more reminiscent of the Jagat temple (Plate 409). It is, however, of a plainer character and perhaps was contemporary with the temple. Its south face is open, having vēdikā, kakṣāsana, and dwarf pillars, all very plain.

The temple brooks no indication of royal founding. It may have been built by some Śākta abbot of that period. The architectural style clearly is of mid-tenth century.

The Kaḷēśvarī-nī-nāḷ is now a hamlet, situated in the somewhat sylvan surroundings. A near by hill at the east has a couple of ruins of the medieval temples, and two step-wells of the 12th or the 13th century lie some distance west of the Kaḷēśvarī ruins.

M.A. Dhaky

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CHAPTER 60

Beginnings of Medieval Idiom, Mahā-Gurjara style, last phase, *c*. A.D. 900-1000

Cāhamānas of Śākambharī: Phase IIb

As a minor manifestation, the buildings in the Mahā-Gurjara style are encountered in the Maru-Sapādalakṣa sphere, the relatively earlier among them showing purer style, the later exhibiting features transitional towards the formulation of the future Maru-Gurjara style that was to prevail almost all over western India.

Osiāñ, Sacciyāmātā temple complex, Viṣṇu temple 1 (Figs. 164, 165; Plates 699-701)

This north-facing shrine in the complex of six temples on the Sacciyāmātā hill is not a Mahā-Maru but almost a pure Mahā-Gurjara building, a distant outlier of that style from

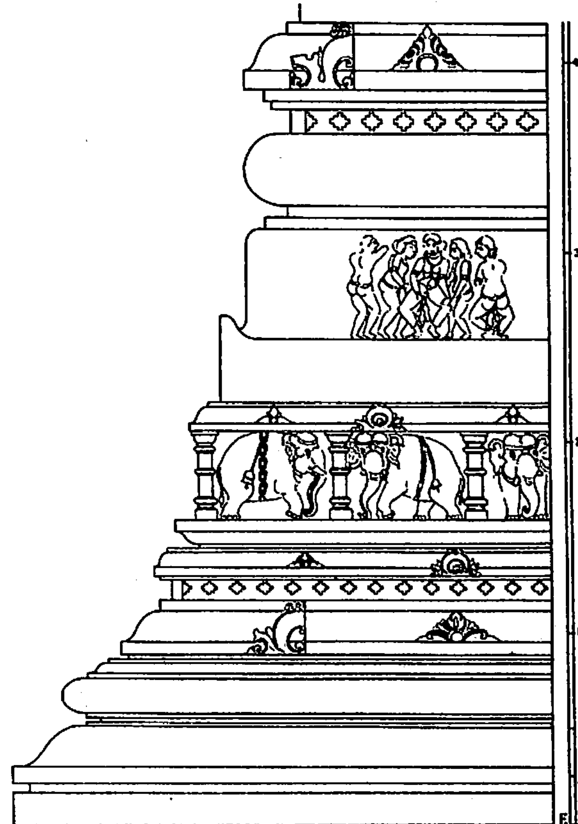


Fig. 164. Osiāñ. Sacciyāmātā temple complex, Viṣṇu temple 1, pīṭha and vēdībandha.

(For Map of Cāhamānas of Śākambharī sites, see p. 96)

its domicile. The prāsāda is tri-aṅga; is connected by a mukhacatuṣkī (Fig. 165). The pīṭha (Fig. 164), as in a few late Mēdapāṭa temples, has a bhiṭṭa, jāḍyakumbha, thin kumuda on the way to becoming karṇaka, next a chādyakī without the intervening antarapaṭṭa, then once more a jāḍyakumbha followed by a thin antarapaṭṭa and chādyakī, and finally a gajapīṭha where elephants are in panels somewhat as at the Ambikā temple, Jagat, but mostly shown in profile. The vēdībandha is beautifully shaped, with a grouping of three human figures carved on the kumbha-faces and mostly engaged in amorous activities. Both antarapaṭṭas have kuñjarākṣa pattern. The jaṅghā, as usual, has Dikpālas at the karṇas, surasundarīs at the pratirathas, and vyālas with riders in the salilāntara-recesses. All these are typically without the parikarma-frames. The bhadra images show Varāha (E), Nṛsiṁha (S), and Lakṣmī-Nārāyaṇa (W). The eastern kapilī shows Harihara, the western has Haripitāmahārka—composite image of Brahmā, Viṣṇu, and Sūrya (Plate 699)—a rather rare triad combination. The ribbed bharaṇa member above the jaṅghā is square as in most Mahā-Gurjara temples constructed till c. A.D. 975. The bistriated varaṇḍikā's lower antarapaṭṭa is taller than its upper counterpart, a somewhat unusual as well as an uncomforting feature. Both show kuñjarākṣa pattern. The Latina śikhara up to the āmalasāraka is intact and original, and displays graceful grooved jāla (Plate 700).

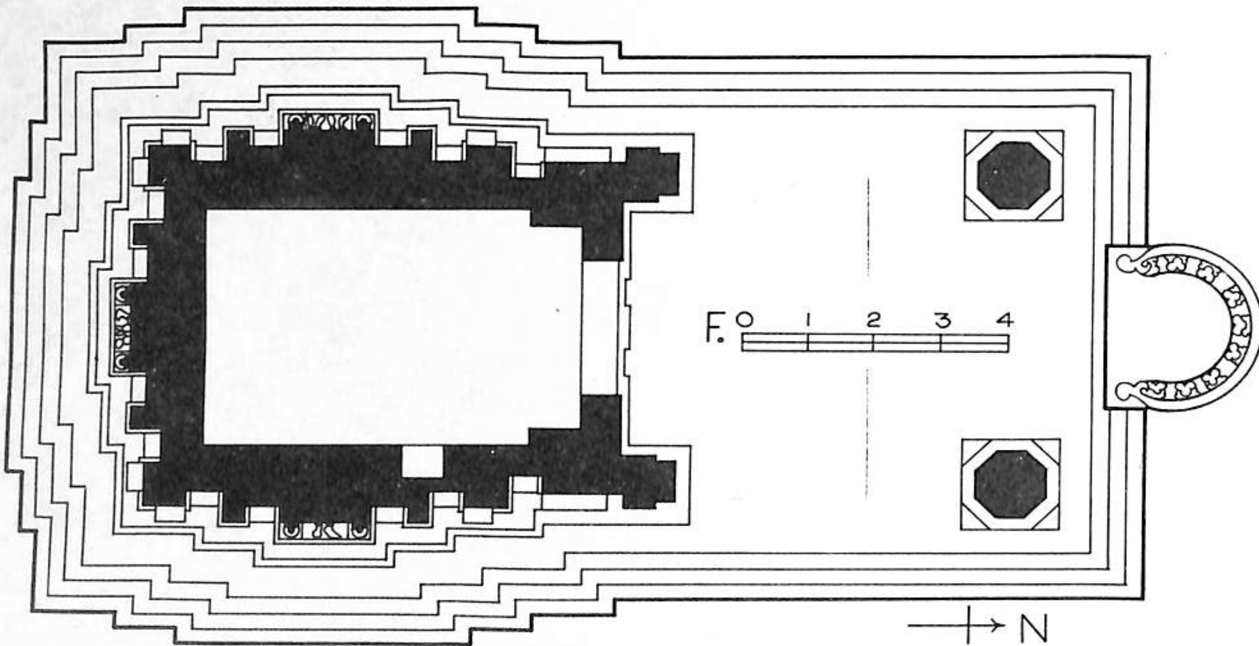


Fig. 165. Osiāñ. Sacciyāmātā temple complex, Viṣṇu temple 1, plan.

The mukhacatuṣkī is rectangular. Hence its Nābhicchanda ceiling is planned on an oblong layout. The wall-pilasters flanking the garbhagṛha-doorway are ghaṭapallava of the late Mahā-Maru order. At the lower end of the left is stationed Garuḍa; at the corresponding position on the right some other male figure as door-guardian.

The mukhacatuṣkī is crowned with a Phāṁsanā of three tiers, the lower two are made up of daṇḍacchādya, the upper is a kapōtapālī. The rathikās on the three sides have no figures but diamonds set in panels. Their udgamas are of the unchamfered type. The triśākhā doorframe (Plate 701) has bāhya with bold lotus petals, rūpaśākhā

(in lieu of rūpastambha) bearing panels that contain mithuna and other figures, and finally a rather ordinary-looking vallīśākhā. The lintel bears Sapta-Mātṛkās in panels with Gaṇēśa and Vīrabhadra at the extremities. A large figure of Trailōkyabhramaṇa (Garuḍavāhana) Viṣṇu is featured at the lalāṭa part. The rūpaśākhā supports a lintel bearing Mātṛkās surrounded by bakulikāmālā. The bāhyaśākhā's upper horizontal extension enriched with petals frames the bakulamālā. The whole surround is topped by a lintel bearing gagārapaṭṭī and above it the nine planets, with Yōgamūrti and Mātṛkā at the extremities, all set in panels. Finally comes the ūrdhvacippī bearing lotus petal decoration. The doorsill has kinnara each at the ends and grāsa-masks flank the central flat mandāraka. Altogether it is a fine Mahā-Gurjara building exhibiting clarity and finesse, typifying its penultimate stage of evolution. In date it may be in the vicinity of A.D. 970.

Kirāḍu, Viṣṇu temple (Figs. 166, 167; Plates 702-708)

This is the most westerly of the surviving five temples at the deserted site of the medieval Kirātakūpa, among which it is one of the two largest, and was correctly stipulated by Bhandarkar as the oldest of the group. It is easterly oriented. The mūlaprāsāda and the raṅgamaṇḍapa of the temple, however, are in severely damaged condition

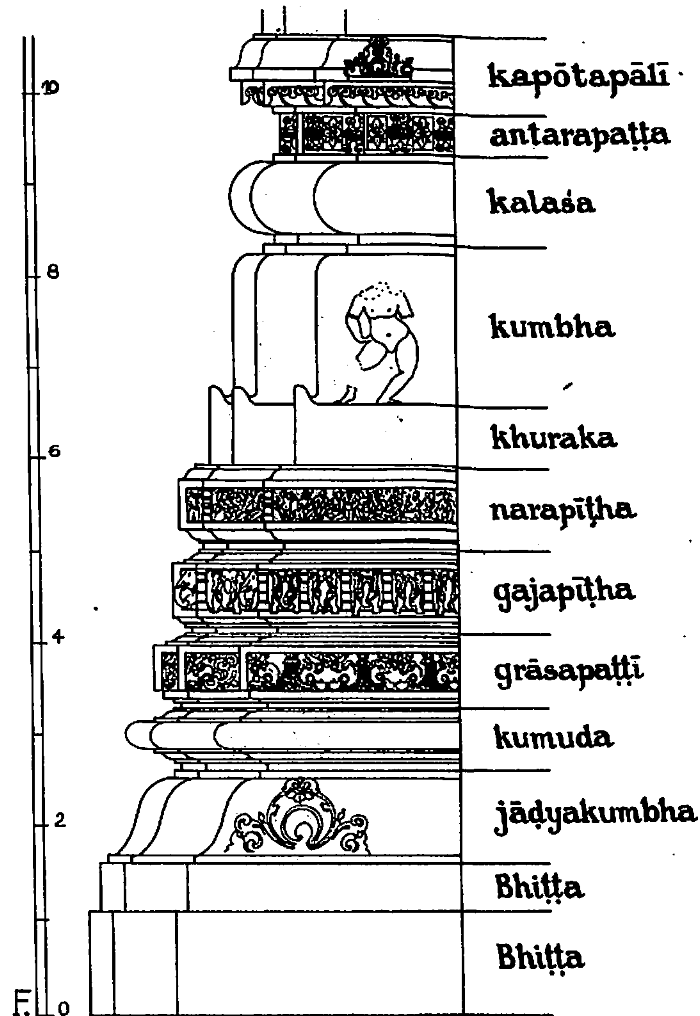


Fig. 166. Kirāḍu. Viṣṇu temple, pīṭha and vēdībandha.

(Plate 702). On plan the mūlaprāsāda is tri-aṅga (Fig. 167). Each aṅga is broken by three phālanās. The karṇa and pratiratha are samadala.

The pīṭha of the prāsāda represents the earliest instance of a form that was to be common in the subsequent Maru-Gurjara style. It is constituted by as many as seven mouldings, commencing with two successive bhiṭṭas followed by jāḍyakumbha, kumuda, grāsapaṭṭikā, gajapīṭha, and finally the narapīṭha (Fig. 166; Plate 703). At each bhadra is a niche containing an image of a seated deity, in all cases very badly damaged. The jāḍyakumbha is relieved at intervals by grooved ṭhakārikās.

The maṇḍōvara consists of the vēdībandha, the jaṅghā with sur-mouldings, and the varaṇḍikā with two strata (Plates 703, 704). The kumbha of the vēdībandha at each bhadra-face shows a niched image, that of Brahmā on the south and Śiva on the west face being identifiable. Elsewhere on the kumbha-faces is seen a single figure of either a dancing gandharva, pramatha, or an apsaras, a feature unique in western India. All, however, are sadly mutilated and defaced. The antarapaṭṭa is decorated with a diamond-and-double volute pattern.

Above the vēdībandha, the jaṅghā is supported by an incipient mañcikā. The jaṅghā carries framed niches, each one topped by a miniature daṇḍacchādya and an udgama. The niches contain images of gracefully swaying Dikpālas on the karṇa-faces (Plate 705) and apsarases on the pratiratha-faces; the niche on the southern bhadra enshrines a ten-armed Yōganārāyaṇa; the western shelters a ten-armed, three headed Garuḍavāhana Viṣṇu—perhaps Vaikuṇṭha Viṣṇu—with arms mutilated (Plate 706). Each niche has a lateral pair of female attendants.

Flanking each segmented pillaret of the parikarma-frame of a niche (except at the bhadra), is depicted a large, elongated, finely indented ardharatna. In each salilāntara is traced a concealed kōṇikā which is not carried down to the pīṭha: it stops at the top of the narapīṭha. Each kōṇikā carries a half-framed niche encompassing a semi-diamond of the same description as noted in the foregoing. The sub-recess near the kōṇikā of each karṇa shelters a surasundarī figure topped by a gandharva couple; while a pair of vyāla figures of varied types flanks each bhadra face (Plates 704, 706). A fragment of parṇapaṭṭī is featured as a madhyabandha above the vyālas.

Above the niche of the jaṅghā, at each bhadra, is a small plain paṭṭikā followed by a vasantapaṭṭikā, next kumuda, and finally the grāsapaṭṭikā. The arrangement of mouldings over the karṇa and the pratiratha is different. Here the udgama leans against the round and fluted laśunaka-drum, atop which come a minor vasantapaṭṭikā and an ūrdhvacippikā crowned with a ribbed bharaṇa and a skandhapaṭṭikā bearing indented and schematized aśōkapatras. This is covered above by the varaṇḍikā as at the bhadra. The lower kaṇṭha is carved with diamond-and-double volute pattern as in the antarapaṭṭa of the vēdībandha.

The maṇḍōvara supports the prahāra-base of the śikhara. The śikhara itself is almost gone save for a remnant of śṛṅgas or subsidiary turrets partially preserved at the west elevation (Plates 702, 703). The dvāraśākhā of the garbhagṛha has also disappeared, possibly at an early period.

While the prāsāda is about, 28 ft. 6 in. wide, the raṅgamaṇḍapa (Plate 702, 707) is some 55 ft. across on plan (Fig. 167). It has a karṇa and a pratiratha of equal dimensions: unusually, these aṅgas are featured even at the rear, rendering the hall much wider compared to the prāsāda. The closed bhadra portions are deeper, a peculiarity of the halls of Cāhamāna buildings. The maṇḍapa shares the pīṭha mouldings with the prāsāda up to the gajapīṭha, the narapīṭha omitted here. The inside floor level is therefore demarcated at the top of the gajapīṭha. The vēdikā and the related group of mouldings together with the dwarf pillars they supported have disappeared. The inner

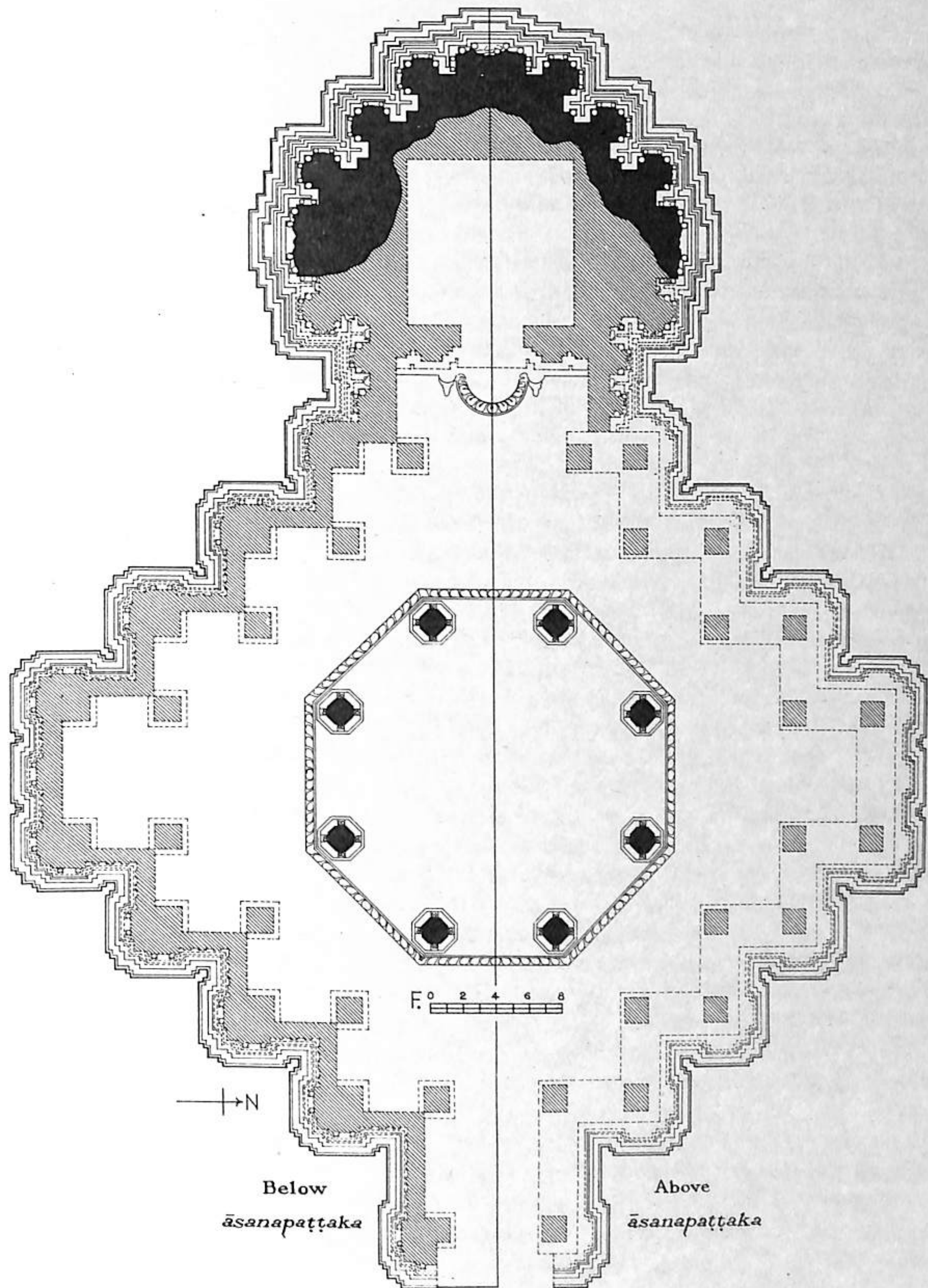


Fig. 167. Kirāḍu. Viṣṇu temple, plan.

octagon of the pillars (Plates 702, 707) standing on a low bhūmiraṅgikā or raṅgabhūmikā, now open to the sky, once supported a karōṭaka some 16 ft. in diameter, its lintels carved with deeply undercut foliage scrolls. The fully decorated Miśraka pillars of the raṅgamaṇḍapa (Plate 707) belong to an order, the contemporaneous analogues of which occur in the Sās temple at Nāgadā, and Āhāḍ in Mēdapāṭa (Plates 443-445). This order in fact is the ancestor of the Maru-Gurjara order which was there in the hall of the Sōmanātha temple built by Caulukya Bhīmadēva I (*c.* A.D. 1027) and is later met with in the raṅgamaṇḍapa (*c.* A.D. 1075) of the famous Sun temple at Moḍherā in northern Gujarat. The pillar, beginning from the bottom, has the octagonal kumbhikā decorated with indented ardharatna in good relief on the kumbha-faces, the jaṅghā with figures of Dikpālas and apsarases, a girdle of ardharatnas, a belt of eight framed panels with seated deities (Plate 708), next the parṇabandha or leaf-band, the fluted drum decorated with snakes as at Lodravā, the circular vidyādharamālā (band of angelic figures), and the grāsapaṭṭikā. Next comes the bharaṇa topped by the śīrṣa. The śīrṣa supports the uccālaka or attic pillar bearing courses repeating those three underlying the śīrṣa and once more come the bharaṇa and the śīrṣa which support the lintel. Tōraṇas filled the space between the makara-heads; at least two of the original eight are still in position (Plate 707). The total height of the pillar up to the soffit is about 12 ft. The superstructure of the raṅgamaṇḍapa has completely collapsed. From the presence in the outlying débris of the fluted ghaṇṭās (bells) and urahghaṇṭās (large semi-bells) it may be inferred that it was a Saṁvaraṇā or ball-roof, which then was one of the earliest fullfledged instance of that form. The overall length of the building is about 77 ft.

The style of the Viṣṇu temple reflects a definite turning point in the history of western Indian temple architecture. The pīṭha (up to the grāsapaṭṭī), the maṇḍōvara (up to the udgama), the pillar type, and the transmutation of the frontal karṇas into kapilī (buffer-wall) at the junction of the raṅgamaṇḍapa as well as the superb masonry work are features characteristic of the Mahā-Gurjara style, particularly of its Mēdapāṭa school. Affinities with the Ānarta (Gujarat) school of the selfsame style can also be discerned. But the temple also presents a few features that are otherwise unknown in the Mahā-Gurjara buildings but are evident in the temples of the later Mahā-Maru style current in upper Rajasthan as also in Mēdapāṭa, and in Uparamāla. The presence in the maṇḍōvara, of laśunaka and the skandhapaṭṭikā, together with tall diamonds, remind one of similar members in corresponding positions at the Nīlakaṇṭhēśvara temple (*c.* A.D. 925-950) at Kekind. The jāla carved on the śṛṅgas are reminiscent of similar ornament on the karma (complex turret) found in the débris of the collapsed śikhara of the Harṣanātha temple near Sikar (*c.* A.D. 956). The original Ghaṭapallava pillars of the raṅgamaṇḍapa once discernible in débris, once again point in the direction of Marumaṇḍala. All this would go to demonstrate that the Viṣṇu temple at Kirāḍu is the first more definite landmark attesting to the beginnings of the fusion of the Mahā-Gurjara style with the Mahā-Maru style to transmute into the Maru-Gurjara style that was to appear in its more fully developed form within a generation.

The date of the temple can be deduced by a comparison of its architectural features with those of the temples of the tenth and 11th century A.D. The presence of the kumuda in lieu of the karṇaka, the proportionately taller grāsapaṭṭī, the form of the grāsa itself, the presence of a large image-niche at the bhadra part in the pīṭha, Dikpālas represented with two arms instead of four, and the general boldness of the mouldings are features typical of the tenth century Mahā-Gurjara temples. At the same time it possesses several mouldings and decorative features which by then had crystallized but were to be articulated with greater stress and clarity (if with less vigour) in the temples of the

subsequent Maru-Gurjara style dating between A.D. 1000 and 1030. Among these are to be mentioned the gajapīṭha and the narapīṭha in the composition of the base, the application of phālanās (as noticed also at the Lodravā temple), the uniform employment of framed niches topped by udgamas on the facets of the jaṅghā, the round instead of square configuration of the members above the udgama, and the āndōla form of tōraṇa indicate an easy transition toward the Maru-Gurjara style. The mean date for the temple seems *c.* A.D. 975-985.

The Viṣṇu temple at Kirāḍu holds a significant position, indeed at a turning point in the history of the development of western Indian architecture owing to its possessing a few vitally important features: it is one of the oldest known examples illustrating the true gajapīṭha as well as the narapīṭha in the base; likewise, the true mañcikā is nowhere known prior to this temple, its presence of course becomes a regular feature of the wall-elevation of the structures dating from early 11th century onwards; it also, apparently, had one of the two earliest examples of a full-fledged Saṁvaraṇā, possibly a little more advanced than what is conjecturable at Nīmāj and Sikar.

Osiāñ, Mahāvīra temple complex, Valānaka, Dēvakulikā (Plates 709, 710)

The west-facing dēvakulikā (Plates 709, 710) is loosely shunted to the east profile of the large valānaka-maṇḍapa of the late eighth century. It consists of a prāsāda and a mukhacatuṣkī. The pīṭha's lower mouldings are like those of a vēdībandha *sans* kalaśa. Then follows the mouldings of a true pīṭha of the Mahā-Gurjara class beginning with the usual jāḍyakumbha and kumuda, but topped by a vasantapaṭṭikā of Mahā-Maru extraction. The vēdībandha shows ardhapadma, ardharatna, and udgama-motif as decoration on the kumbha-faces, a feature often met with on late tenth century and subsequent temples in western India. The jaṅghā has Dikpālas, curiously at the sub-corner (some removed in restoration), apsarases on pratirathas as well as on the fore-corners, seated Jina figures at the bhadras, and four-armed Sarasvatī image, each at the short kapilī-walls. These two images are provided with niches topped by a Phāṁsa-kūṭa of the prominent tiers. The Latina śikhara of the prāsāda is partly restored. At its lower end are large siṁhakarṇas but without the usual rathikās. The mukhacatuṣkī has Ghaṭapallava pillars and pilasters of the transitional type. The jambs of the doorframe has only the bāhyaśākhā carved. It is flat and shows vallī decoration. The lintel has the central Jina figure. The other panels and counter-sunk panels there contain vidyādēvīs. Stylistically, the temple denotes a clear move toward the formation of Maru-Gurjara style. Since it still retains vyālas in the salilāntaras, has no khuracchādya insertion in the varaṇḍikā, and the general style of the sculptural carving is still of the late tenth century, a date *c.* A.D. 990 seems plausible for the building of the temple.

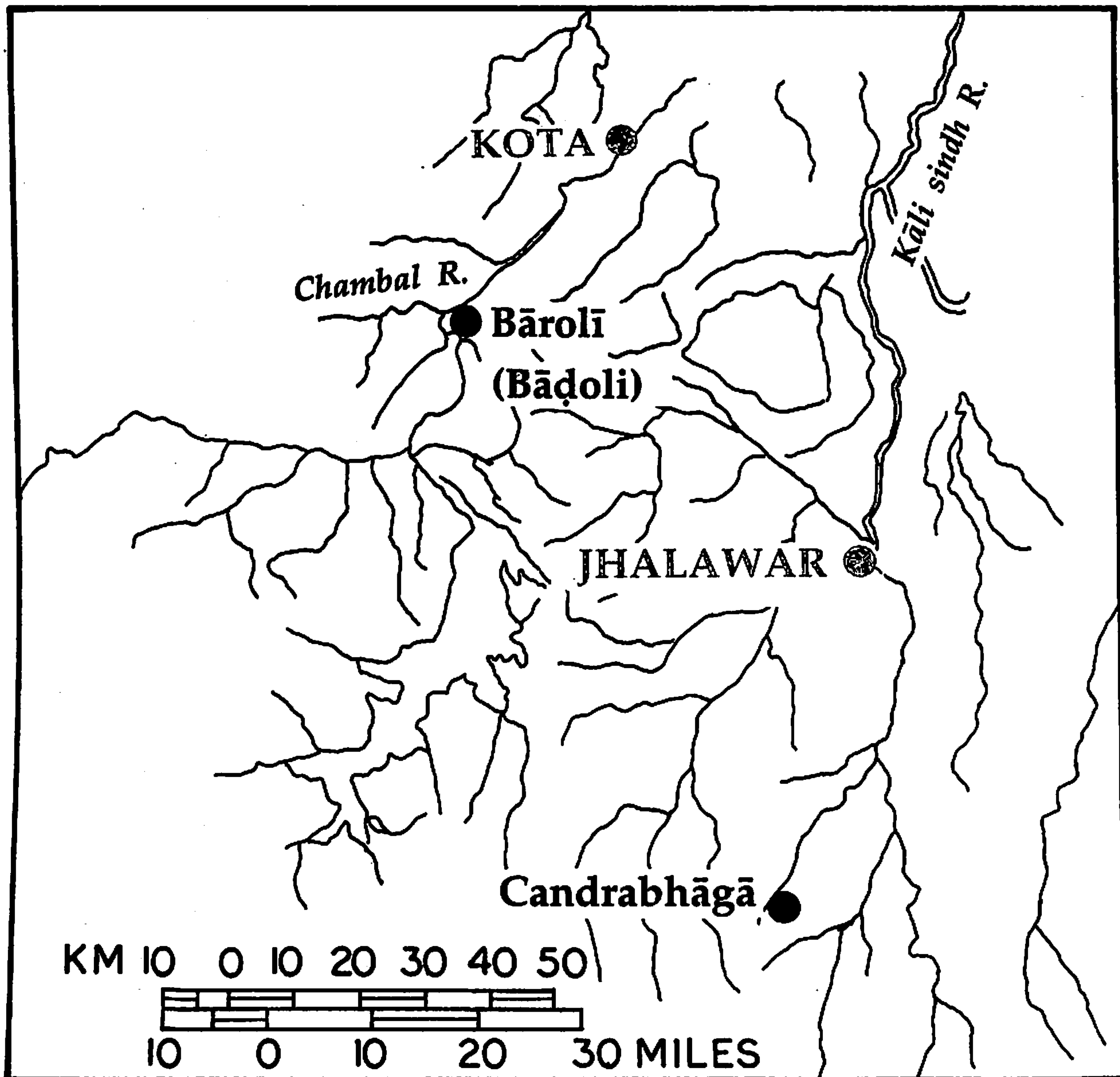
Osiāñ, Sūrya temple 3, śikhara (Plate 711)

Osiāñ's famous Sūrya temple is doubtless of the later part of the eighth century and was built in the hey days of the Imperial Pratīhāras of Jābālipura. Its śikhara, however, was added, or it replaced the older one, in *c.* mid-tenth century A.D. (Plate 711). It displays all formal and decorative characteristics of the tenth century: gracefulness of curvature, the number of bhūmis increased as much as to seven, and the minute, perfectly cohesive, and exceedingly neat webbing of the jāla.

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Pāriyātra, Uparamāla (Rajasthan), Local Dynasties, temple sites.

CHAPTER 61 V.C.3.

Beginnings of Medieval Idiom: Mālava style, Uparamāla, phase 2a, *c.* A.D. 900-1000

Local Dynasties

Historical Introduction

During the seventh and the early half of the eighth centuries, southeast Rajasthan comprising Uparamāla and Mēdapāṭa (modern Mēvāḍ) came under the sway of a local Maurya dynasty, as indicated by the Kansuāñ inscription dated vs 795/ A.D. 738 referring to king Dhavala/Dhavalātmā of the Maurya lineage and the Dhoḍ inscription of GE (?) 407/A.D. 727 of Guhilaputra Dhanika, feudatory of Mahārājādhirāja Dhavalappadēva of the Maurya lineage who may be identical with king Dhavala/ Dhavalātmā. The Calukya chief Pulakēśi of Lāṭa claimed a victory in A.D. 738 over the Tājika (Arab) army which confronted him after it had destroyed the Saindhava, Kacchēlla, Surāṣṭra, Cāpōtkaṭa, Maurya, and Gurjara kings. The Maurya chief worsted by the Arab army of Sind plausibly was, as identified by Sircar, king Dhavala/ Dhavalātmā.

The Maurya sway over Citrakūṭa (modern Cittauḍgaḍh) may have continued till A.D. 831, since Dharaṇīvarāha, another prince of the Maurya family and a patron of Māhūka, the writer of the Sanskrit poem *Haramēkhalā*, is said to be ruling over Citrakūṭa in that year. According to a local tradition preserved in some Jaina works, Citrāṅgada was the last Maurya ruler of Citrakūṭa and the neighbouring region then passing to the Gurjara Pratīhāras under Mihira Bhōja (*c.* A.D. 836-885.) The Guhilas of Mēdapāṭa, who ruled from Āghāṭa (modern Āhār), gradually extended their authority and by 942 brought Uparamāla and Mēdapāṭa under their political and cultural influence which lasted till the third quarter of the tenth century. By 975, however, the situation became fairly complex and the main contestants for supremacy over southeast Rajasthan were now the Paramāras of Mālava, Cāhamānas of Śākambharī, and the Candēllas of Kālañjara. After the close of the tenth century, Cittauḍgaḍh is known to have first come under the hegemony of the Paramāras and then successively under the rule of the Cāhamānas and the Caulukyas.

Śaivism and Śāktism were in ascendancy in east Rajasthan during the early medieval period, though worship of Viṣṇu and Sūrya also continued to be popular. The main deity enshrined in the Śiva temples was either the Śivaliṅga or the bust of triple-headed Śiva as Mahēśvara, attesting to the prevalence of Pāśupata Śaivism, particularly in the period between the eighth and the tenth century. All Brahminical sects, however, believed in pañcadēvōpāsanā and venerated images of all the principal Brahminical gods and goddesses without any discrimination. Jainism continued to hold its ground but Buddhism virtually became extinct.

Architectural features

Uparamāla, comprising the present districts of Jhalawar, Kota, Bundi, and Cittaudgadh in Rajasthan, formed a special zone which absorbed during the early medieval times the art impulses from Mālava in the south, Mēdapāṭa in the west, and Maru and Maru-Sapādalakṣa in the north, resulting in an eclectic sub-school of architecture of considerable elegance and dignity. The earlier essays of this style, assignable to the ninth century, may be seen in the dilapidated group of eight temples at Amvāñ, 20 miles southeast of Koṭā, while the later but better preserved temples of this style, mostly dating from the tenth century, are concentrated at Bāḍoli or Bārōlī, discussed in the sequel.

The Bārōlī temples generally have a tri-aṅga, but for two cases having a dvi-aṅga prāsāda with a short kapilī and a mukhacatuṣkī. The building in most cases rise direct from the vēdībandha; also it has a plain jaṅghā normally articulated by pilasters which are capped by a padmajāla and a varaṇḍikā composed of a kaṇṭha relieved by chequers, sandwiched between a pair of kapōtapālīs. The garbhagṛha is roofed by a well-preserved and dignified Latina śikhara in three temples while two examples have developed a Nāgara śikhara of the Anēkāṇḍaka form. Two others have brick-built śikharas while the remaining have lost theirs. The doorway is plain on all but two temples which show only relief sculptures on the uttaraṅga, pēdyās, and on mandāraka. While the pilasters are of the Bhadraka order, the pillars are Miśraka and both carry the normal bharaṇa surmounted by sculptured rathikās and crowned with roll-brackets.

The Ghaṭēśvara (temple 7) stands out in the Bārōlī group as a grand and relatively ornate structure with appropriate decorative and figural ornament. This is the only local temple to show sculptured niches on the jaṅghā-bhadras, which, like the figures on the doorsill, are stately and expressive. The apsarases in supple dance postures carved on the front pillars of its mukhamaṇḍapa anticipate those at the Lakṣmaṇa temple at Khajurāho (A.D. 954) including that spin round their axis. While its garbhagṛha has a circular Samatala ceiling of the Padmaśilā specification, its mukhamaṇḍapa has one of the earliest sumptuously carved Nābhicchanda vitāna of the Kṣipta variety. While the main Ghaṭēśvara temple may plausibly be identified with the "Jharēśvara" of the inscription dated A.D. 927, a large detached raṅgamaṇḍapa in front with a well-preserved and impressive Saṁvaraṇā-roof was built axially in its front possibly in the last quarter of the tenth century.

The Bārōlī temples seem to continue the bold vēdībandha and plain jaṅghā of the Śiva temple at Kansuāñ, dated A.D. 738, while their varaṇḍikā is similar to the twin temples of the Maru style dated A.D. 815 at Buckālā, District Jodhpur. While the roll-brackets are popular from the eighth century throughout the regions of Maru and Maru-Sapādalakṣa, the ornate architraves, entablature, and ceilings of the Ghaṭēśvara temple bear close affinity to the Kālikā mātā (Sūrya) temple at Cittauḍgaḍh, attesting to the eclectic style of the Uparamāla region.

Bārōlī, Temple complex (Fig. 168; Plate 712)

Bārōlī is situated 30 miles southeast of Koṭā in the upland on the eastern bank of the river Carmaṇvatī (Cambal), not far from its confluence with the rivulet Bāminī which is marked by the strategic town of Bhainsorgaḍh with a late medieval fort. Bārōlī also has a natural fountain which keeps the site evergreen and adds to its scenic beauty and sanctity. ("Jharēśvara" = Śiva of the fountain). The site has a group of nine temples in and around the fountain: of these, two are dedicated to Viṣṇu, one to Gaṇēśa, two to

Mahiṣāsuramardinī, and the remaining four to Śaiva worship. Except one temple (no. 9) enshrining Mahiṣāsuramardinī which seems to date from the early 11th, all other temples are assignable to the tenth century. The largest and the best preserved temple is dedicated to Śiva as Ghaṭēśvara.

The site has yielded two stone inscriptions dated vs 981/A.D. 925 and vs 983/A.D. 927, the former recording the restoration of the ruined temple of Siddhēśvara by one Vakulaja and the latter recording the construction of a noble temple of Śambhu named "Jharēśvara" with "stone turrets" by the same person who is said to have abandoned his family and turned to the practice of yōga. The inscriptions bear no reference to the ruling chief and castigate that age as "Kali" and politically disturbed ("When ministers and princes are of no consequence.") The first half of the tenth century indeed was a time of acute political unrest when the Pratīhāra dominions including Madhyadēśa and Rajasthan were shaken and in part shattered by repeated Rāṣṭrakūṭa invasions.

Bārōlī, Temple 1 (Plate 713)

Facing east, this temple, now enshrining a Śivaliṅga, has preserved a tri-aṅga prāsāda (8 ft. 11 in. x 8 ft.) and a short kapilī, preceded by a maṇḍapa and mukhacatuṣkī, indicated by the surviving kumbhakas (pillar-bases) (Plate 713). Rising direct from a normal vēdībandha, comprising the mouldings of khura-kumbha, plain antarapaṭṭa, and kapōtapālī adorned with gavākṣa-arches, the garbhagṛha has a severely plain jaṅghā which is surmounted by a kaṇṭha relieved by a confused pattern of gavākṣa-arches and preserving only the lowest, extremely flat, karṇāṇḍaka. The garbhagṛha-doorway is pañcaśākhā which is practically plain. The temple may be assigned to the first quarter of the tenth century.

Bārōlī, Temple 2 (Plates 714, 715)

Facing north, this temple consists of a rectangular dvi-aṅga prāsāda (Plate 714) and a short kapilī. The garbhagṛha originally enshrined an image of Śeṣaśāyī Viṣṇu (Plate 715) which is now deposited in the Kota Museum. The temple rises from a normal vēdībandha and has a plain jaṅghā surmounted by varaṇḍikā comprising a kaṇṭha sandwiched between two kapōtapālīs. While the śikhara above the garbhagṛha proper is lost, that above the east face of the kapilī preserves at the base a kakṣāsana-model harbouring three female busts with the chādya-awning overhead.

Stylistically, this Vaiṣṇava edifice is assignable to the first quarter of the tenth century.

Bārōlī, Temple 3 (Figs. 169a, 170; Plate 716)

This temple, enshrining a Śivaliṅga, is situated in a tank and consists of a tri-aṅga prāsāda with a mukhacatuṣkī on the east (Fig. 170). The garbhagṛha is of the Sarvatōbhadra type and hence with openings on all sides (Plate 716), that on the west, however, was closed by a jāla-lattice.

Rising from a short plain pīṭha course, the temple stands on a normal vēdībandha (Fig. 169a) and has a plain jaṅghā with each ratha articulated by a tall narrow pilaster, capped by an ardhapadma enclosed by a garland loop. The jaṅghā is surmounted by a kaṇṭha sandwiched between a pair of kapōtapālīs forming the varaṇḍikā.

All entrance doors are severely plain, with one broad and three minor śākhās, and are covered by a daṇḍacchādya surmounted by śūrasēnakas forming components of a larger śukanāsa on the east and smaller ones on the remaining sides.

The śikhara rising above the varaṇḍikā is of the anēkāṇḍaka Nāgara type with

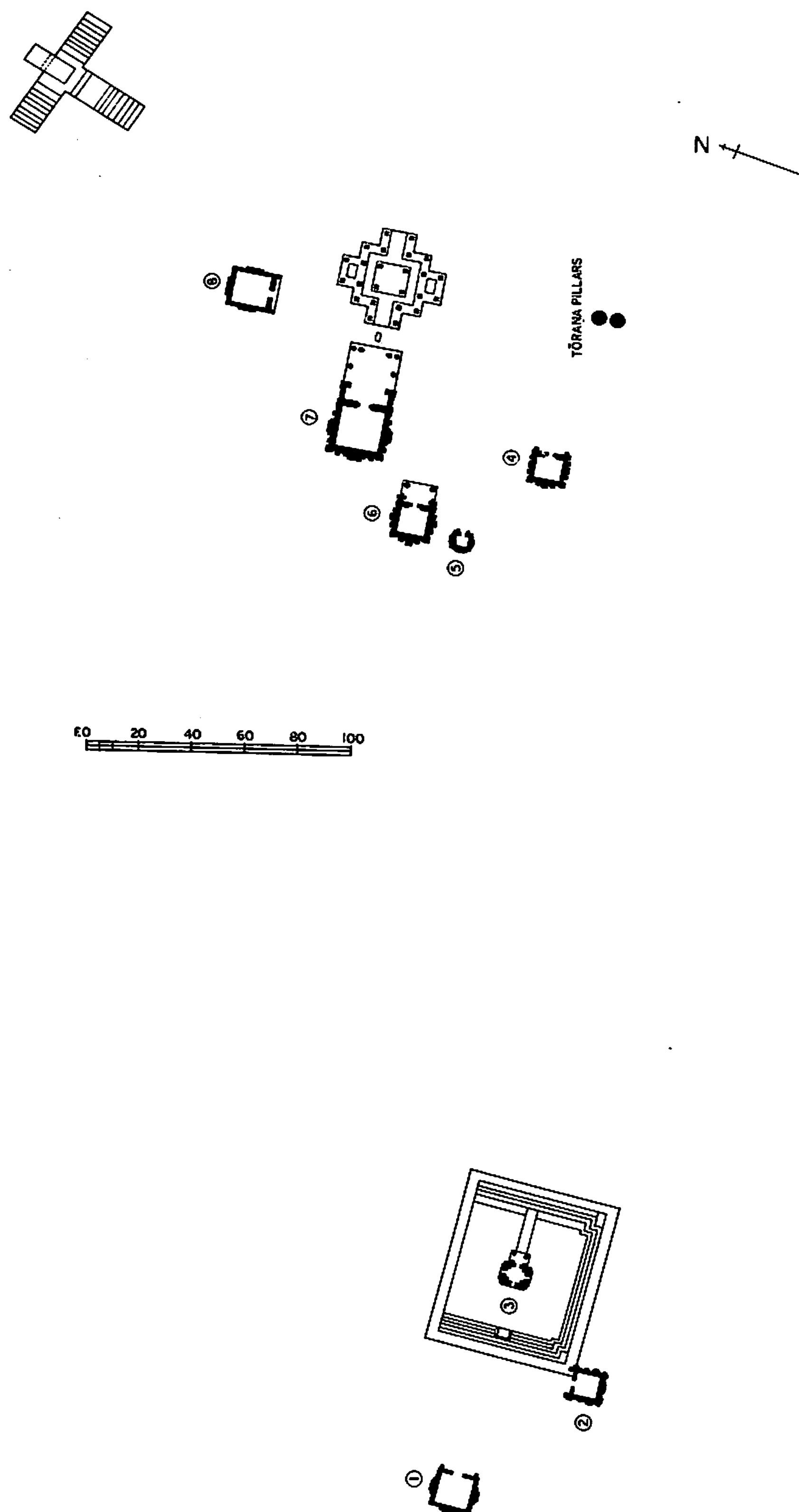


Fig. 168. Bārōlī. Temple complex, plan. (After Archaeological Survey of India).

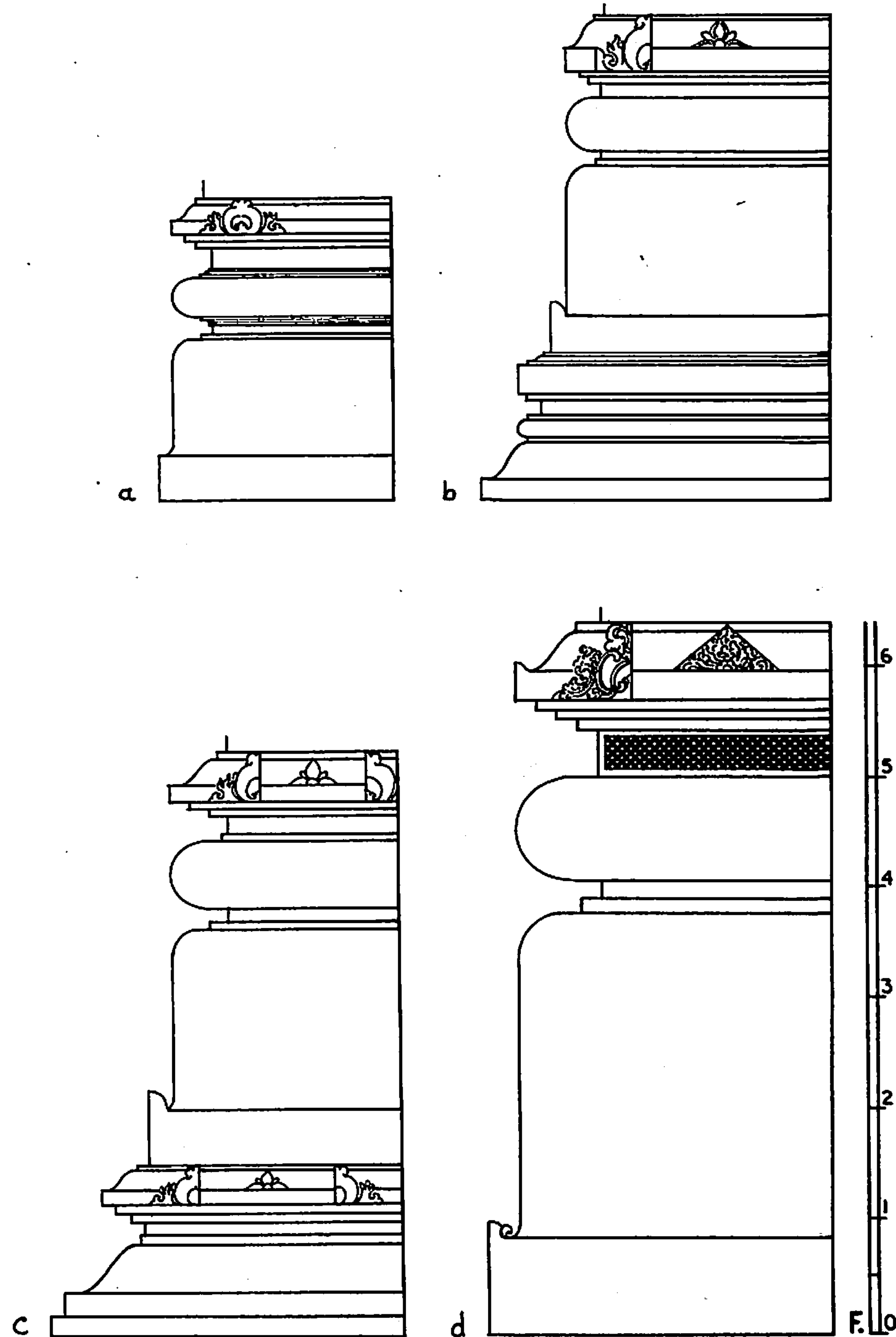


Fig. 169. **Pīṭhas and vēdībandhas:**
a. Bārōlī. Temple 3; b. Bārōlī. Temple 4;
c. Bārōlī. Temple 6; d. Bārōlī. Temple 7.

the mūlamañjarī clustered by 16 aṅga-śikharas, one over each pratiratha and two over each karṇa. The mūlamañjarī has a jāla of miniature gavākṣa-dormers on the ratha and flanking pratirathas and udgamas capped by karṇāṇḍakas along the vēṇukōśa; it has lost the upper one-third and preserved only five bhūmis, indicated by surviving karṇāṇḍakas.

The mukhacatuṣkī (Plate 716) has a pair of plain Bhadraka pilasters and plain

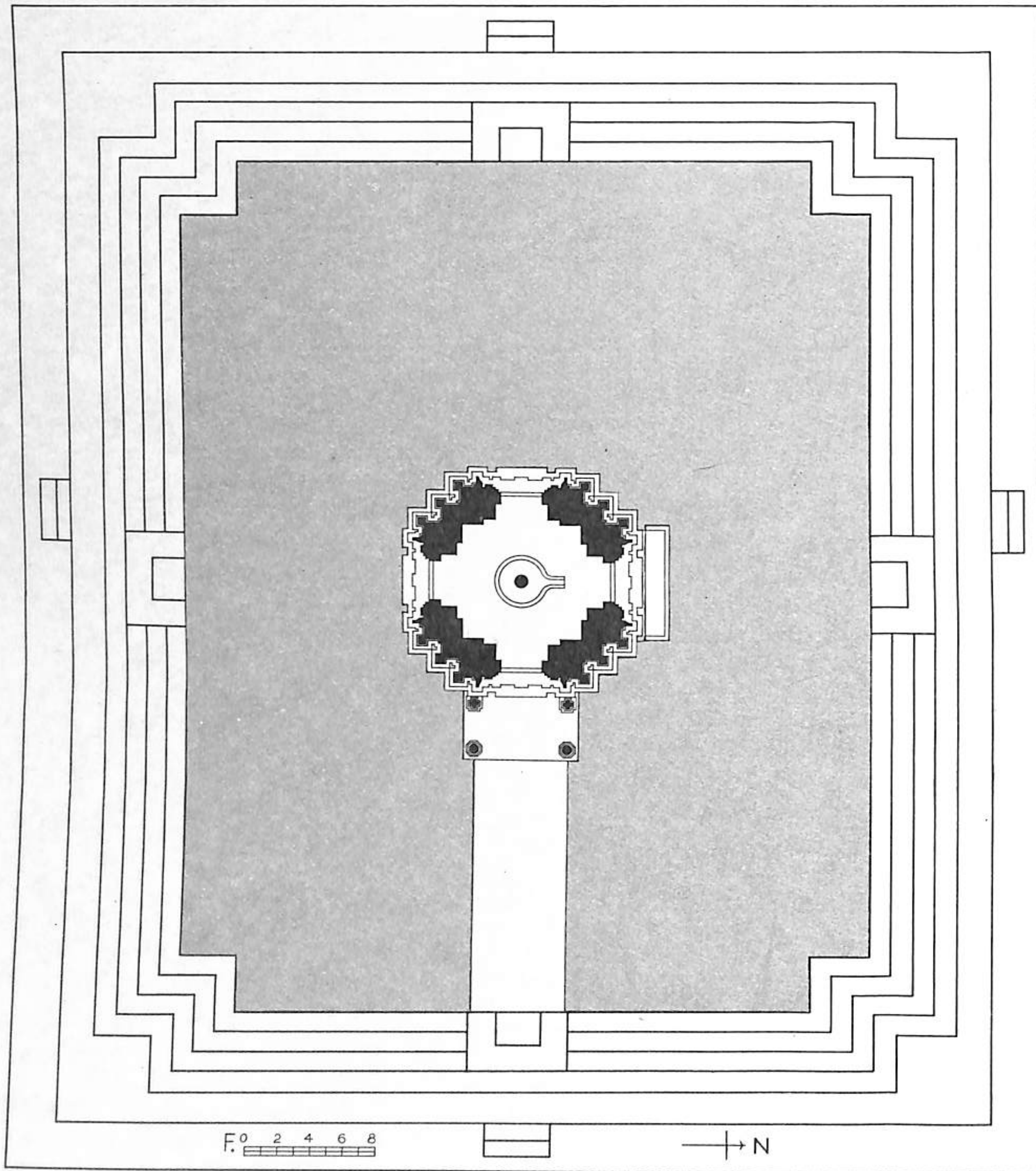


Fig. 170. Bārōlī. Temple 3, plan.

Miśraka pillars having octagonal, and 16-sided sections crowned with a plain circular bharaṇa and roll-bracket. The base of the main śukanāsa at the east shows a pair of decorative Nāgara aediculae flanking the lowest śūrasēnaka.

With its developed anēkāṇḍaka Nāgara śikhara this temple may be assigned to c. A.D. 950-975.

Bārōlī, Temple 4 (Figs. 169b, 171; Plates 717-719)

Consisting of a tri-aṅga prāsāda (Plate 717), a short kapilī, and a mukhacatuṣkī (Fig. 171), this temple faces east and enshrines a mutilated bust of three-faced Śiva as Mahēśamūrti.

The temple rises from a plain pīṭha composed of jāḍyakumbha, karṇikā, and paṭṭikā, surmounted by the usual vēdībandha (Fig. 169b). The jaṅghā, too, is plain but divided in two equal halves by a grāsapaṭṭī and capped by an interlacing vandanamālikā. The varaṇḍikā consists of a broad kaṇṭha relieved by chequers and sandwiched between two kapōtapālīs. Above the varaṇḍikā rises the saptabhūma Latina śikhara constructed on pañcaguṇa-sūtra principle with an elegant curvature. The śikhara on its faces is relieved by a well-integrated jāla of gavākṣa-arches and crowned with an āmalasāraka, candrikā, āmalasāraka, and kalaśa.

The doorway (Plate 718) has four broad and two narrower śākhās, all plain. The broadest is a Rucaka stambhaśākhā crowned with a niched figure of standing four-armed Pārvatī on each side. The lalāṭa bears a prominent figure of Naṭēśa flanked on the sides by a dancing apsarā. The pēdyās show the usual river-goddess figures, each flanked by a Śaiva pratihāra in a niche with a shapely Phāṁsanā roof. The mandāraka is

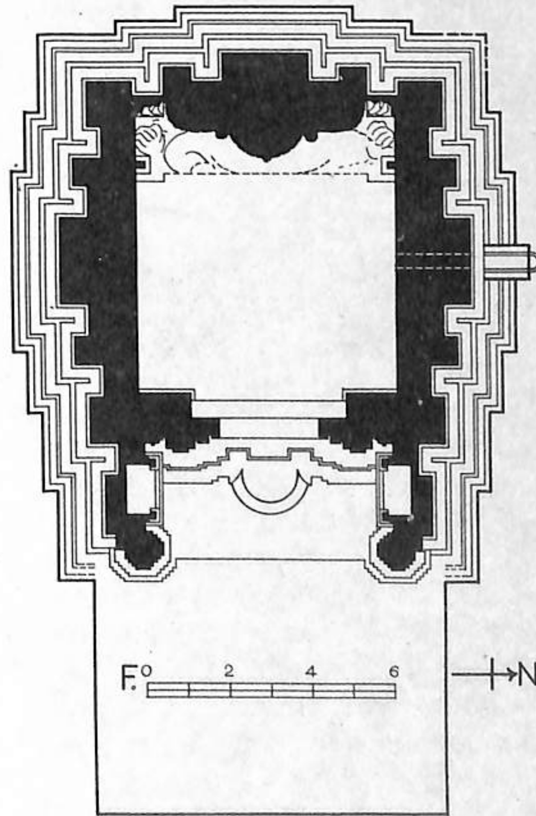


Fig. 171. Bārōlī. Temple 4 (Trimūrti temple), plan.

adorned by beautiful lotus blossoms harbouring a pair of kinnaras.

The kapilī has in the lateral walls a handsome pair of khattakas crowned with pediments, preserving in the left khattaka an image of Umā-Mahēśvara (Plate 719) seated on Nandi. The khattakas are flanked by plain Vardhamānaka pilasters surmounted by grāsamukha, ribbed bharaṇa, a niched figure of Śiva flanked by female attendants, and roll-brackets.

Stylistically, this ornate temple is assignable to *c.* the first quarter of the tenth century.

Bārōlī, Temple 5 (Plate 720)

This is the tiniest temple at the site, enshrining an image of Vāmana. Facing east, the temple consists of a tri-aṅga prāsāda and a short kapilī. Rising from a pīṭha comprising a plain bhiṭṭa and jāḍyakumbha, the temple has the usual vēdībandha, a severely plain jaṅghā, and a varaṇḍikā composed of a kaṇṭha relieved by chequers and sandwiched between two kapōtapālīs. The śikhara is missing. The doorway has four śākhās and is very plain except for a figure of Gaṇēśa at lalāṭa. This Vaiṣṇava building is datable to *c.* first quarter of the tenth century.

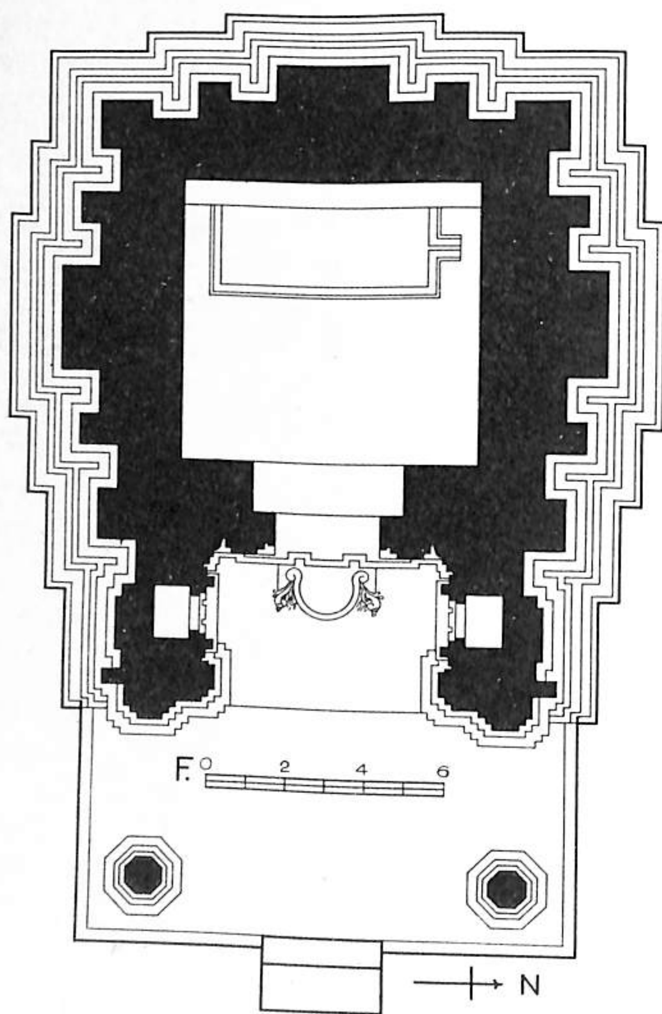


Fig. 172. Bārōlī. Temple 6 (Mahiṣāsuramardinī temple), plan.

Bārōlī, Temple 6 (Mahiṣāsuramardinī temple) (Figs. 169c, 172; Plate 721)

Facing east, this well-preserved temple (Plate 721) is a slightly larger duplicate of the Trimūrti temple and consists of a tri-aṅga prāsāda, a short kapilī, and a mukhacatuṣkī (Fig. 172). Standing on a pīṭha composed of a jāḍyakumbha and kapōtapālī (Fig. 169c), the temple has normal vēdībandha and a plain jaṅghā with the pratiratha articulated as a tall featureless pilaster. The jaṅghā is capped by ardhapadmas enclosed by garland loops except on the pratirathas. The varaṇḍikā is composed of kaṇṭha relieved by a row of triangular ardhapadmas which is placed betwixt two kapōtapālīs. The Latina śikhara rising above a frieze of triangular frills is navabhūma, built on a ṣaḍguṇa-sūtra with a graceful curvature. Like the Trimūrti, its śikhara is carved with well-integrated jāla of gavākṣas and is crowned with an āmalasāraka, candrikā, āmalasāraka, and kalaśa. A bearded dhvajādhara is represented standing on a kumāra-bracket over the western pratiratha of the śikhara, near the top.

The doorway is triśākhā with plain jambs, but projects figures of Māhēśvarī at the lalāṭa and Brahmāṇī and Vaiṣṇavī in the terminal niches. The doorsill centrally bears a mandāraka adorned with lotus-stalks flanked on each side by a grāsamukha and a seated goddess.

The kapilī has an ornate khattaka in the lateral walls sheltering standing Pārvatī in the left one. The khattakas are crowned with pediments ensconcing small niches containing tiny figures of seated Brahmāṇī and Māhēśvarī. The mukhacatuṣkī has a pair of Bhadraka pilasters and Miśraka pillars with octagonal, 16-sided, and circular sections. Their capitals are surmounted by niches harbouring amorous mithunas, apsarases, and deities like Umā-Mahēśvara and Gaṇēśa; they are crowned with kumāra-brackets.

The mukhacatuṣkī carries a Phāṁsanā roof showing at the base four Phāṁsa-kūṭas at the corners and rathikās in front containing Vaiṣṇavī with attendants. Behind the Phāṁsanā roof crowned with a ghaṇṭā rises an elaborate śukanāsa, placed at the top of the śūrasēnakas in gradation. The garbhagṛha enshrines a powerful but mutilated image of Mahiṣāsuramardinī.

The temple stylistically is assignable to *c.* the first quarter of the tenth century.

Bārōlī, Temple 7 (Ghaṭēśvara temple) (Figs. 169d, 173, 174; Plates 722-731)

This Śaiva temple repeats the standard plan of the temples at the site, but on larger scale (Fig. 173). The tri-aṅga prāsāda, internally measuring 21 feet square, is roofed by a Latina śikhara, some 58 ft. high, and the entire edifice including the kapilī and the mukhamaṇḍapa stretches to a length of 44 ft. (Plate 722). Axially, in front of the mukhamaṇḍapa, was added a raṅgamaṇḍapa locally called Śṛṅgāra-caurī, about half a century later and plausibly towards the close of the tenth century. Facing east, the temple rises directly from the vēdībandha (Fig. 169d) and has a jaṅghā which is plain except for a sculptured niche crowned with an elaborate pediment at each bhadra. The bhadra-niches shelter Andhakāntaka (S) (Plate 723), Naṭēśa (W), and Cāmuṇḍā (N). The varaṇḍikā consists of a broad kaṇṭha relieved by chequers and sandwiched between a pair of kapōtapālīs. Above the varaṇḍikā rises the grand Latina śikhara of 11 bhūmis designed on the ṣaḍguṇa-sūtra with a remarkably elegant curvature. The śikhara is adorned with a well-integrated jāla of gavākṣa-dormers and crowned with an āmalasāraka, candrikā, āmalasāraka, and kalaśa. A dhvajādhara is represented standing on a kumāra-bracket on the right karṇa of the west face of the śikhara, close to the top (Plate 724).

The garbhagṛha enshrines a circular boulder resembling a ghaṭa or bulbous pot worshipped as Ghaṭēśvara Śiva. The garbhagṛha has a circular Padmaśilā-ceiling.

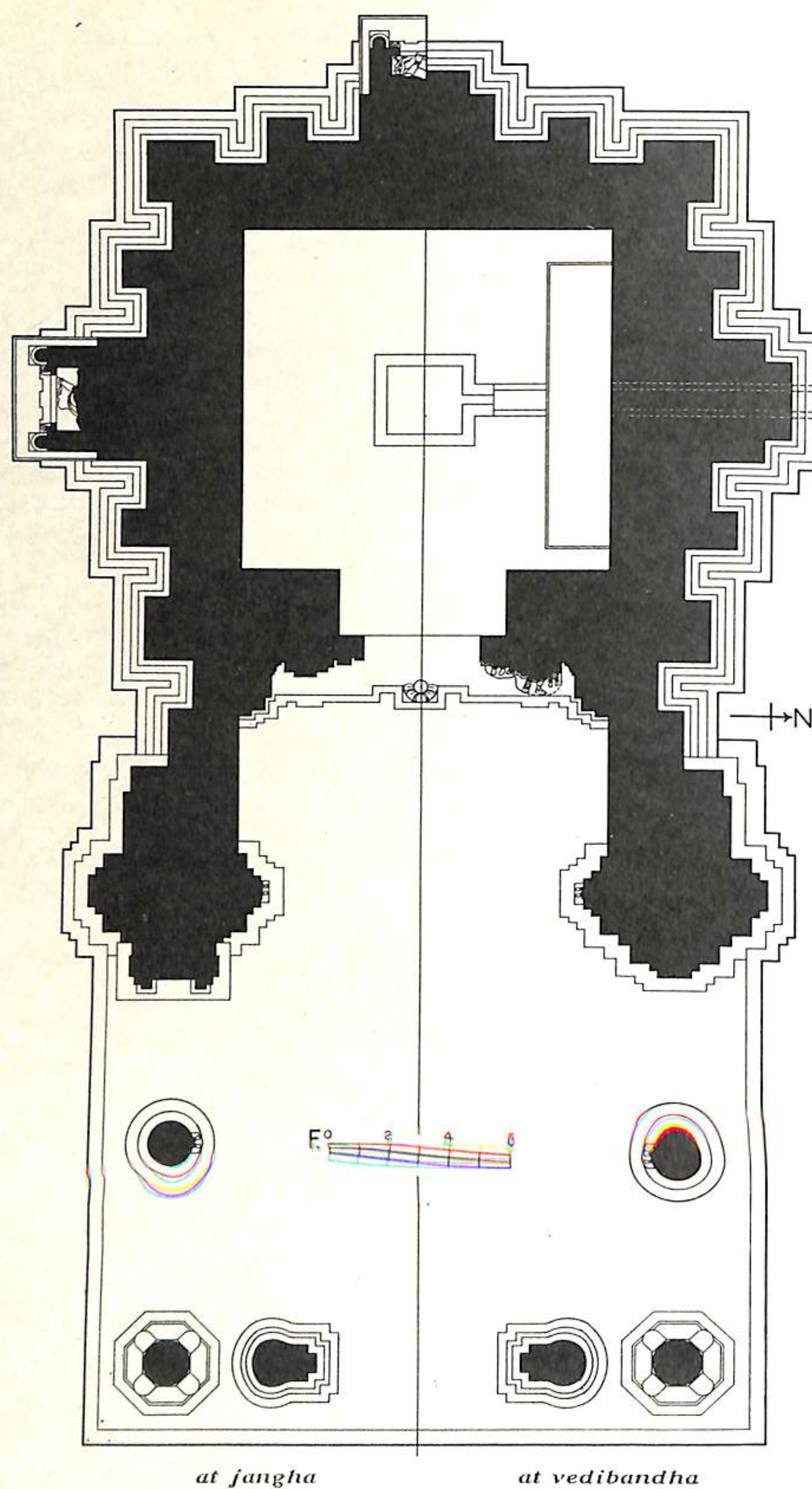


Fig. 173. Bārōlī. Temple 7 (Ghaṭēśvara temple), plan.

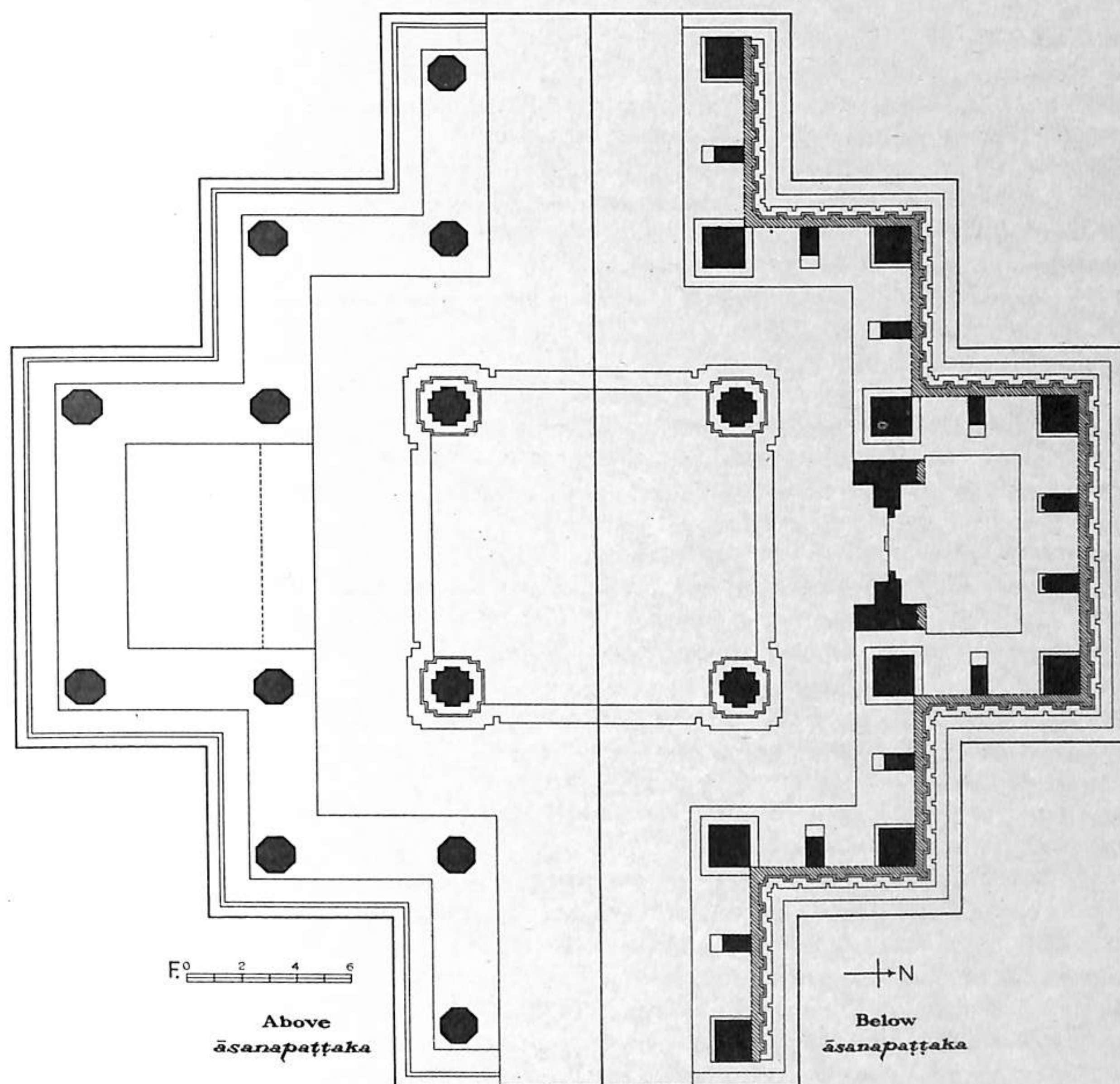


Fig. 174. Bārōlī. Ghaṭēśvara temple, raṅgamaṇḍapa, plan.

The garbhagṛha-doorway has five plain śākhās (Plate 727), but its uttaraṅga, pēdyās, and udumbara-doorsill are adorned with figures. Thus the uttaraṅga shows an impressive image of Naṭēśa at the lalāṭa (Plate 728) and Brahmā and Viṣṇu at the terminal ends; while the pēdyās bear figures of the river-goddesses flanked by Śaiva pratihāras. The udumbara shows a beautiful mandāraka of lotus-stalks and two terminal niches harbouring figures of seated Gaṇēśa and Kārttikēya.

The kapilī has four Bhadraka pilasters surmounted by niched figures above the bharaṇa and crowned with roll-brackets. These support an oblong vitāna relieved by three lotus designs.

The mukhamaṇḍapa (Plate 725) is a sizable open compartment (22 ft. x 17 ft.), resting on six pillars and a pair of pilasters. It is entered through a simple makara-tōraṇa of a single loop reared up on a pair of pilasters joined to a circular pair of pillars

in front. The mukhamaṇḍapa is supported on a similar pair of circular pillars at the back and two heavier Miśraka pillars at the outer ends in front. Each pillar stands on a kumbhaka and supports a block of bharaṇa and roll-brackets. Jointly, they carry an elegant ceiling of intersecting squares terminating in a Nābhicchanda vitāna of the Kṣipta variety (Plate 729). The frontal pair of Miśraka pillars has an octagonal section carved on each alternate facet with a dancing apsaras (Plate 726), surmounted by 16-sided and circular sections adorned with chain-and-bell ornaments issuing from grāsamukhas. The rest are similar to other pillars.

The mukhamaṇḍapa is roofed by a Phāṁsanā with sculptured rathikās and four śikharikās at the base. An elaborate śukanāsa, made up of a series of siṁhakarṇas, rises behind the roof of the mukhamaṇḍapa.

The raṅgamaṇḍapa (Fig. 174; Plate 730), raised on a low ornate pīṭha, consists of a hall (26 ft. square) with projecting pārśvālindas at the cardinals with co-axial openings on the east and the west but otherwise enclosed by a short balustrade, only its āsanapaṭṭa member surviving. The structure rests on four highly ornate central pillars and 20 simple peripheral pillars, the latter bisected into two parts by the āsanapaṭṭa. The lower part is plain Rucaka while the upper has a short octagonal section surmounted by 16-sided and circular sections topped by a band of garland loops and the usual bharaṇa and roll-bracket. The supporting beams and ornate architraves divide the ceiling into a central bay with eight peripheral bays and four bays over the pārśvālindas or side aisles. The central pillars carry each an apsaras-bracket while their architraves are adorned with bands of gagārakas, tamālapatras, padmapatras terminating in buds, and a row of rathikās containing figures of divinities, the whole supporting a rectangular Nābhicchanda vitāna of the Kṣipta order. The peripheral ceilings also present an interesting variety of Nābhicchanda designs in diverse combinations (Plate 731).

The raṅgamaṇḍapa has a magnificent Saṁvaraṇā roof crowned with a diagonally arranged schematic progression of bell-members of which the best view is available from the east showing an ascending row of five crowning bell-rooflets.

The main Ghaṭēśvara temple, identifiable with the "Jharēśvara" of the inscription, dated A.D. 927, marks the apogee of the local architectural style, while the raṅgamaṇḍapa added axially to its front towards the last quarter of the tenth century is contemporaneous with the developed Saṁvaraṇā-roof of the transitional Mahā-Maru raṅgamaṇḍapas of medieval western India.

Bārōlī, Temple 8 (Gaṇēśa temple) (Plate 732)

This temple, dedicated to Nṛtya-Gaṇēśa, faces south and consists of a dvi-aṅga prāsāda and a short kapilī. The temple stands on a normal vēdībandha and has a plain jaṅghā capped by ardhapadmas enclosed by garland loops. The varaṇḍikā consists of kaṇṭha relieved by a row of triangular ardhapadmas sandwiched between a pair of kapōtapālīs. The varaṇḍikā is surmounted by an ūrdhvapadma ornament, terminating in foliage resembling tamālapatras.

The śikhara built above the ūrdhvapadma is made of brickwork and is preserved only in a corner showing three flat karṇāṇḍakas.

The temple stylistically is assignable to *c.* mid tenth century A.D.

Bārōlī, Temple 9 (not illustrated)

This west-facing temple, dedicated to Mahiṣāsuramardinī, is highly dilapidated and now consists of a developed tri-aṅga garbhagṛha (5 ft. 5 in. square), a short kapilī, and a fallen mukhacatuṣkī. The temple stands on three plain bhiṭṭa courses surmounted by a

pīṭha composed of jāḍyakumbha, karṇikā, and kapōtapālī. The pīṭha supports the usual vēdībandha and a plain jaṅghā with the bhadra having two additional phālanās, the latter treated as thin pilasters, each with a normal bharaṇa. The karṇa-angles are also treated as pilasters with bharaṇa, while the pratirathas, like the subhadra, are treated differently and capped by grāsamukhas enclosed by garland loops. The varaṇḍikā consists of a plain kaṇṭha sandwiched between two kapōtapālīs.

The śikhara starts from a recess surmounted by rathikās containing diamonds or deities, crowned with pediments. The śikhara, though mutilated, seems to consist of a mūlamañjarī clustered by two uraḥsṛṅgas on each side.

The garbhagṛha-doorway has five plain śākhās with figures on the uttaraṅga, of Māhēśvarī at lalāṭa and Brahmāṇī and Vaiṣṇavī at the terminals. The architrave is carved with the figures of Nava-Grahas. The doorsill shows multiple lion heads.

On account of its developed plan and the śikhara design, the temple appears to be the latest at the site and is datable to the end of tenth century (or possibly even the beginning of the 11th century).

Bārōlī, Tōraṇa pillars (Plate 733)

The tōraṇa pillars, standing about 30 ft. to the southeast of Temple 4 (Trimūrti temple), are devoid of the crowning arch and bear striking affinity to the two outer front pillars of the mukhamaṇḍapa of the Ghaṭēśvara temple. They are likewise assignable to *c.* mid tenth century. Their moulded kumbhaka rises from an upapīṭha carved with grāsapaṭṭī, while the octagonal section of their shaft, like that of the Ghaṭēśvara pillars, is adorned at each alternate facet with apsarases standing in charming postures.

Candrabhāgā, Raṅgamaṇḍapa of Śītalēśvara temple (Plates 734, 735)

A raṅgamaṇḍapa consisting of four rows, of four pillars each, was added in front of the Śītalēśvara Mahādēva temple during the tenth century. The pillars are of two varieties of the Miśraka type. The first variety has a shaft with ornate octagonal, 16-sided, and circular sections, which stands on a short kumbhaka and has a circular bharaṇa crowned with kumāra-brackets. The octagonal section of the shaft has the figure of a minor divinity or large diamond on each facet, while the circular section is embellished with muktāgrāsa having suspended chain-and-bell ornament. The second variety shows a more complicated design with a square base as well as top, both carved with a ghaṭapallava and having a plain 16-sided section surmounted by an ornate octagonal section, embellished with chain-and-bell issuing from the grāsapaṭṭī (Plates 734, 735). It stands on a square ornate kumbhaka and has a square bharaṇa crowned with kumāra-brackets. These pillars, though not identical with those of the Ghaṭēśvara temple at Bārōlī, are strikingly similar and apparently coeval with them.

Krishna Deva

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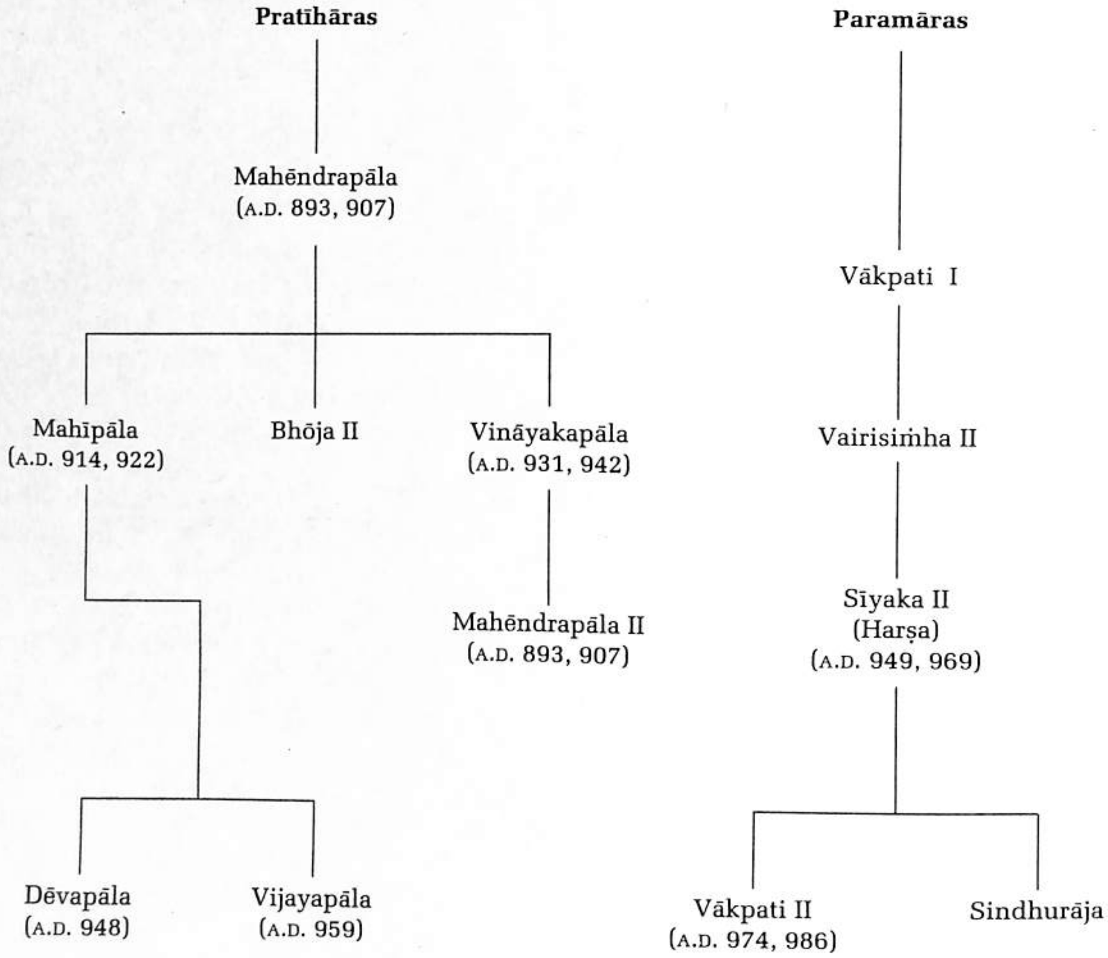
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Genealogical Table: Pratīhāras of Kānyakubja and the Paramāras of Mālava



CHAPTER 62

Beginnings of Medieval Idiom: Mālava style, Uparamāla, phase 2b, *c.* A.D. 900-1000

Gurjara-Pratīhāra Feudatories and Successors in Mālava

Historical Introduction

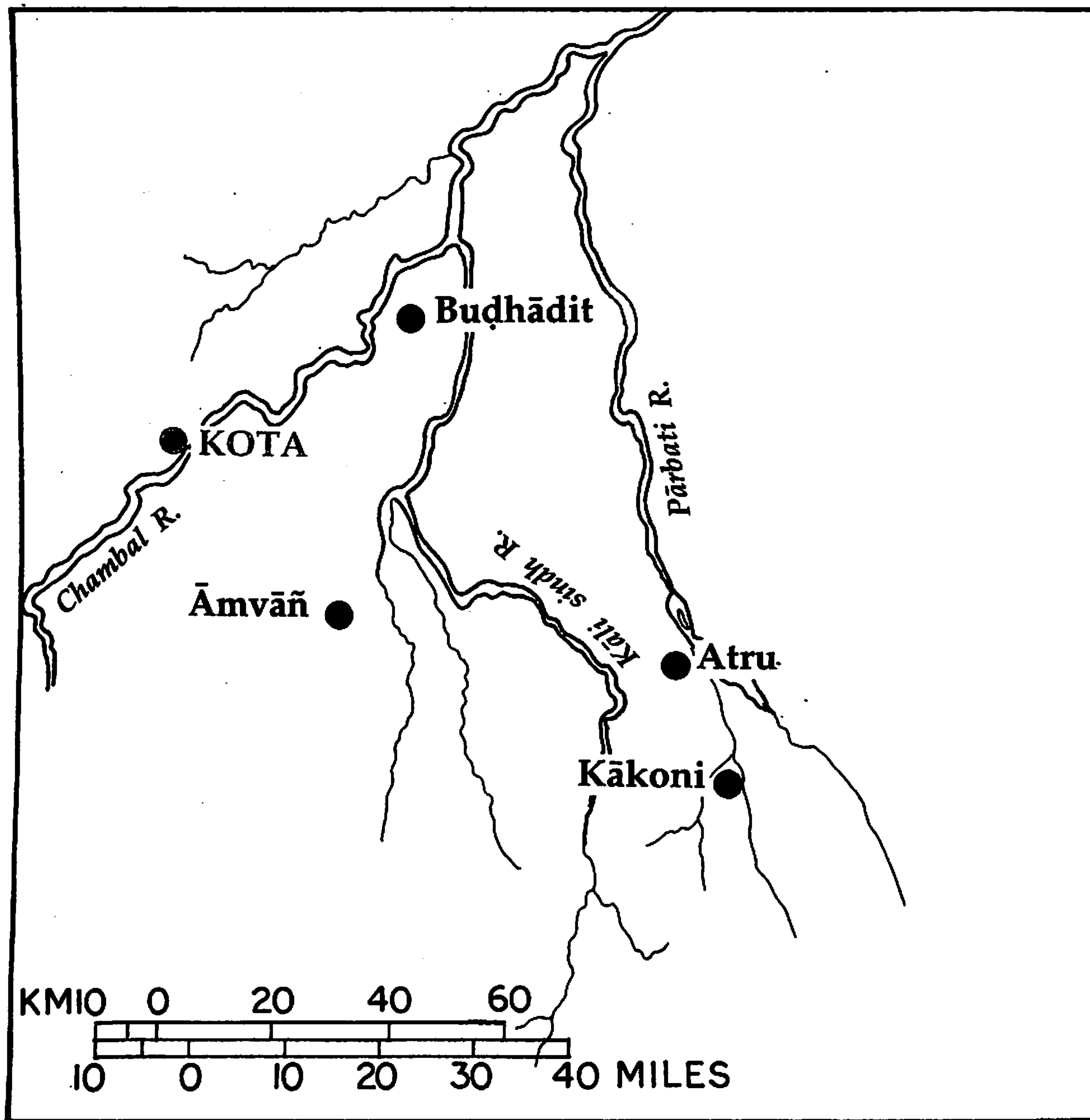
The history of the Uparamāla and Hāḍōtī regions of Rajasthan in the tenth century is not a clear one. The Pratīhāra hegemony progressively declined in the north and the Rāṣṭrakūṭa power in the south grew throughout the first half of the century. In Mālava, the Paramāra chieftain Vākpati I must have been subordinate to the strong Gurjara-Pratīhāra paramount, Mahēndrapāla I, early in the century; his grandson's Udaipur praśasti of A.D. 949 claims that he both "gladdened the eyes of the ladies of Avantī" and led his armies to "where the Gaṅgā meets the sea." Sīyaka, his grandson, ruled Mālava in the mid-tenth century A.D.

In central India, other Pratīhāra feudatories early in the century are known from records at Tērahī and Siyaḍonī in which one local ruler, Undabhaṭa, has been called both mahāpratīhāra and mahāsāmantādhipati and his successor, Dhūrbhaṭa (*c.* A.D. 912), mahārāja. During Mahīpāla's reign, Rāṣṭrakūṭa incursions into north India could be repelled only with the assistance from Candēlla Harṣa, whose Khajurāho inscription gives an impression of the highly fluctuating role of the feudatory powers during this period. Bālāditya's Cāṭsū inscription refers to "the southern sea presenting jewels to Bhaṭṭa [a local ruler] who defeated the southern rulers in battles at the behest of his master" who probably was Mahīpāla.

The increasingly difficult political situation in which the Pratīhāras found themselves early in the century has been well expressed by Dasharatha Sharma: "A large number of sāmantas now controlled the territories on the frontiers with powers extensive enough to threaten some day the stability of the empire and with the bond of common allegiance so loose that any small matter could make them fight among themselves and perhaps also feel angry if the central government did not back their claims."

It is unlikely that Rāṣṭrakūṭa forces passed through Mālava during their earliest northerly raids. During the reign of Rāṣṭrakūṭa Amōghavarṣa III, *c.* A.D. 937-40, however, their attempt to conquer Cēdi power led ultimately to the loss to the Pratīhāras of both Citrakūṭa and Kālañjara. These major strategic strongholds came into the hands, ultimately, not of Rāṣṭrakūṭa forces but of the feudatory Guhila prince, Bhartṛpaṭṭa II—who took on the title of "mahārājādhirāja"—and of Yaśōvarmā, son of Harṣa Candēlla, of whom the V.S. 1011/A.D. 954 Khajurāho inscription speaks of being "a fire to the Gurjaras."

In Mālava itself, Vajraṭa Paramāra also may have attempted to claim independent rule in Dhārā, but instead continued under Pratīhāra hegemony in order to ward off



Pāriyātra, Uparamāla (Rajasthan), Gurjara-Pratīhāra Feudatories and Successors in Mālava, temple sites.

Cēdi attack. The Pratāpgaḍh inscription dated v.s. 1003/A.D. 946, recording the gift by Mahēndrapāla II of a village in support of a Vaṭayakṣiṇī shrine clearly shows that the Pratīhāra rule, from their regional capital at Ujjain, continued in this period. That the local tantrapāla, Mādhava, at the behest of mahāsāmanta Indrarāja Cāhamāna, could also grant a village, however, suggests the powerful ascendancy of feudatory chiefdoms, even under Pratīhāra hegemony, by the middle of the tenth century.

The disruption caused by the further Rāṣṭrakūṭa raids under Kṛṣṇa II, in fact, led many feudatories to take on titles not previously granted to them under Pratīhāra suzerainty, and in Mālava Paramāra Sīyaka II finally seems to have been able to establish an independent rule.

Architectural Features

As in the previous century, architecture in this region in the tenth century showed a tendency toward interweaving central and western Indian conventions while still, to some degree, continuing the Uparamāla idiom found earlier at Cittauḍgaḍh. Little survives of the region's creative flirtation with the Mahā-Gurjara conventions, however, which remain eloquently expressed in the tenth-century shrines at Bāḍoli and other sites south of Koṭā. At Āmvāñ, east of Koṭā, the two northerly temples and a single much ruined Jaina shrine exemplify an ossified, early tenth century convention. The nearby shrine at Buḍhādit, on the other hand, both coalesces Cittauḍgaḍh's earlier architectural formulation, and also—as do many other late tenth-century shrines—begins to reflect a new "medieval" complexity both of iconography and sculptural expressions.

The ruined temples at Kākoni on the border of Madhya Pradesh reflect even more strongly the use of central Indian norms, if still partly in a western Indian guise. Sites such as Atru late in the century have begun to represent a flourishing "medieval" idiom that is much the result, perhaps, of a liberated local patronage as of a totally new regional vision.

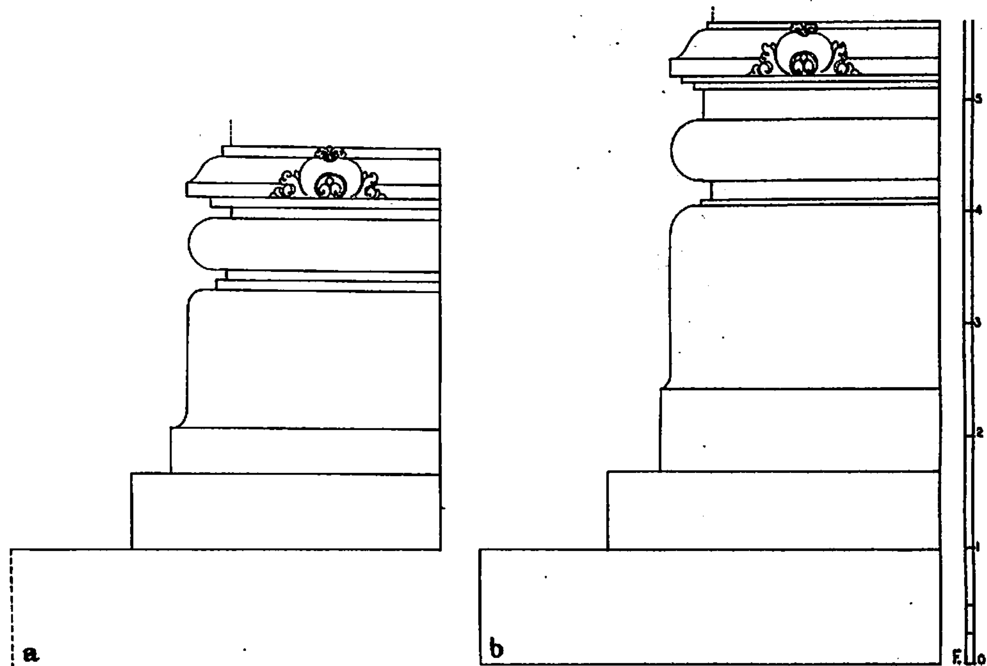


Fig. 175. **Vēdībandhas:**
a. Āmvāñ, northern group, temple 1; b. Āmvāñ, Jaina temple.

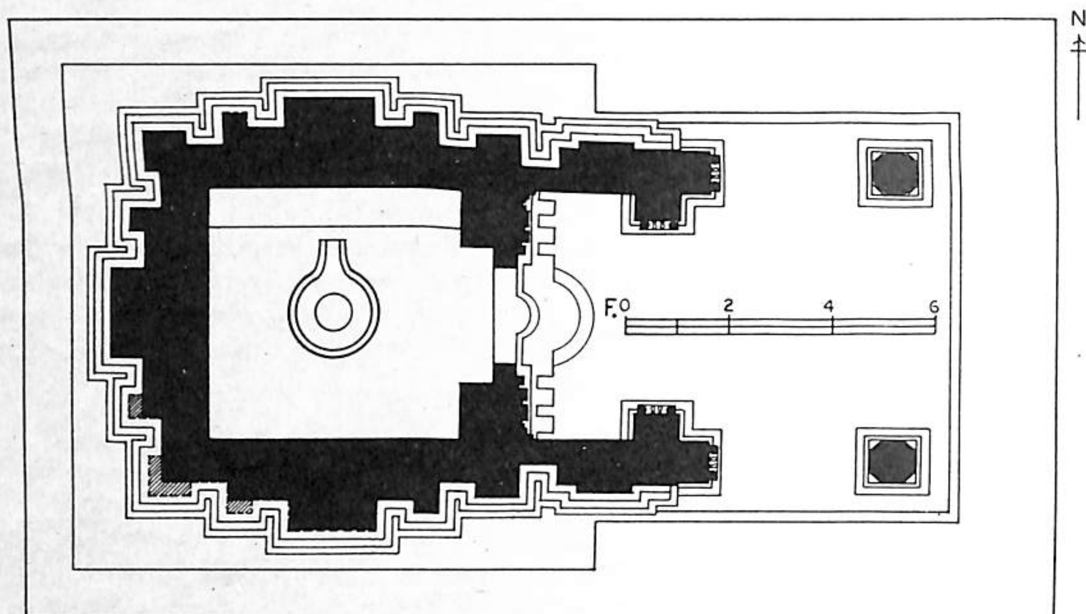


Fig. 176. Āmvāñ. Northern group, temple 1, plan.

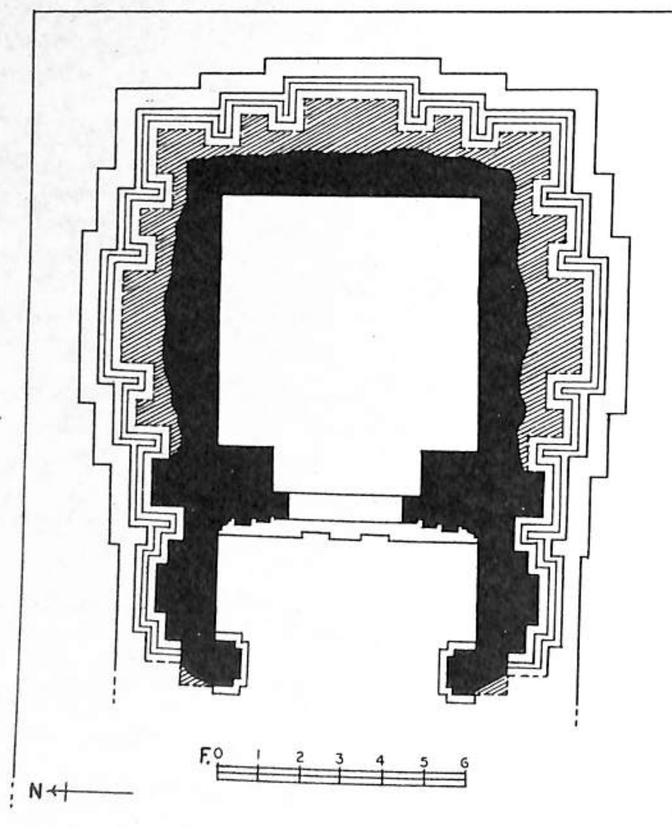


Fig. 177. Āmvāñ. Jaina temple, plan.

Āmvāñ, northern group and Jaina temple (Figs. 175a-b, 176, 177; Plates 736-740)

At Āmvāñ, the two somewhat ruined early tenth century temples that form a group to the north of the site seem poor man's versions of the great, plain, but elegant structures at the more regally patronized tīrtha at Bāḍolī, south of Koṭā. The one Jaina temple at Āmvāñ (Fig. 177; Plate 739), on the other hand—stripped as it is of most of its outer facing—still suggests a shift toward the art of central Indian guilds in a period of weakening local Pratīhāra patronage. The elegant doorways that still adorn these ruined tenth-century shrines, extend, but with little advancement (Plate 740), the conventions found on the site's several earlier ninth-century shrines.

Buḍhādit, Sūrya temple (Figs. 178, 179; Plates 741-745)

Set somewhat precariously on the buttressed but muddy embankment of a dammed tank, the matronly, highly ornamented, east-facing Sun temple at Buḍhādit consists of an offset prāsāda (Plate 741) and a partly rebuilt square raṅgamaṇḍapa with three entries (Fig. 179). The walls of the prāsāda consist of bhadra with subbhadra offsets, pratirathas, and karṇas, each offset faced and flanked by figured niches (Plate 742) (Table 1); the west wall main niche contains the rare syncretistic Hariharārka (Plate 743). The offset kapilī-walls seem to mimic the karṇas with applied niches. These entry walls frame an inner antarāla space in front of the sanctum doorway; two deeply sunk niches are set to either side, as well as are two attached half-pillars showing cāmara-bearers.

The vēdībandha mouldings (Fig. 178) include niches placed on kumbha-faces, a sign of the temple's early tenth-century date. The jaṅghā places pillared niches not only

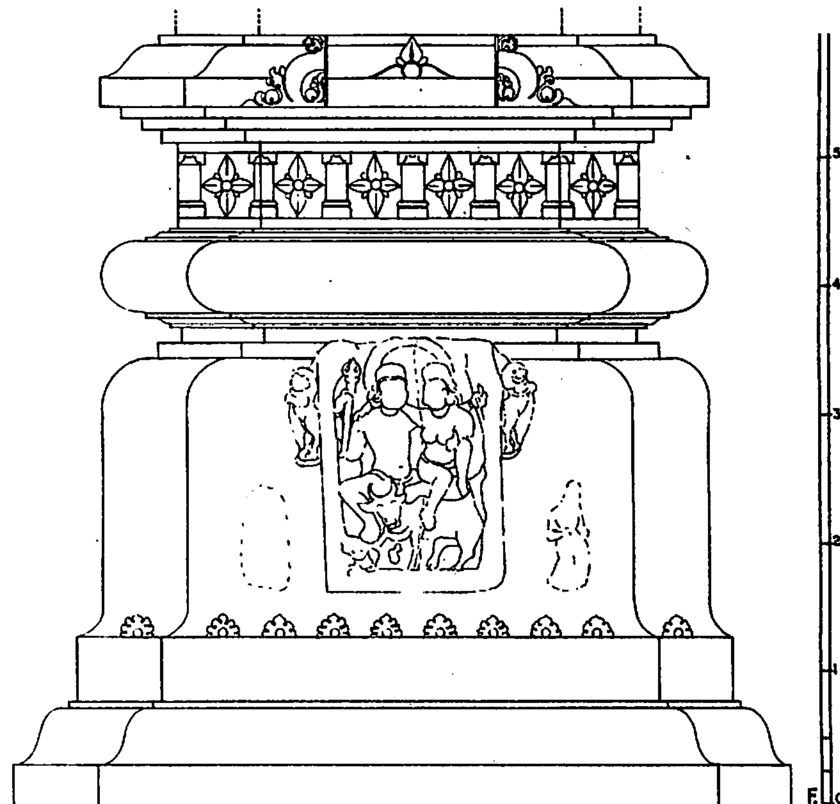


Fig. 178. Buḍhādit. Sūrya temple, vēdībandha.

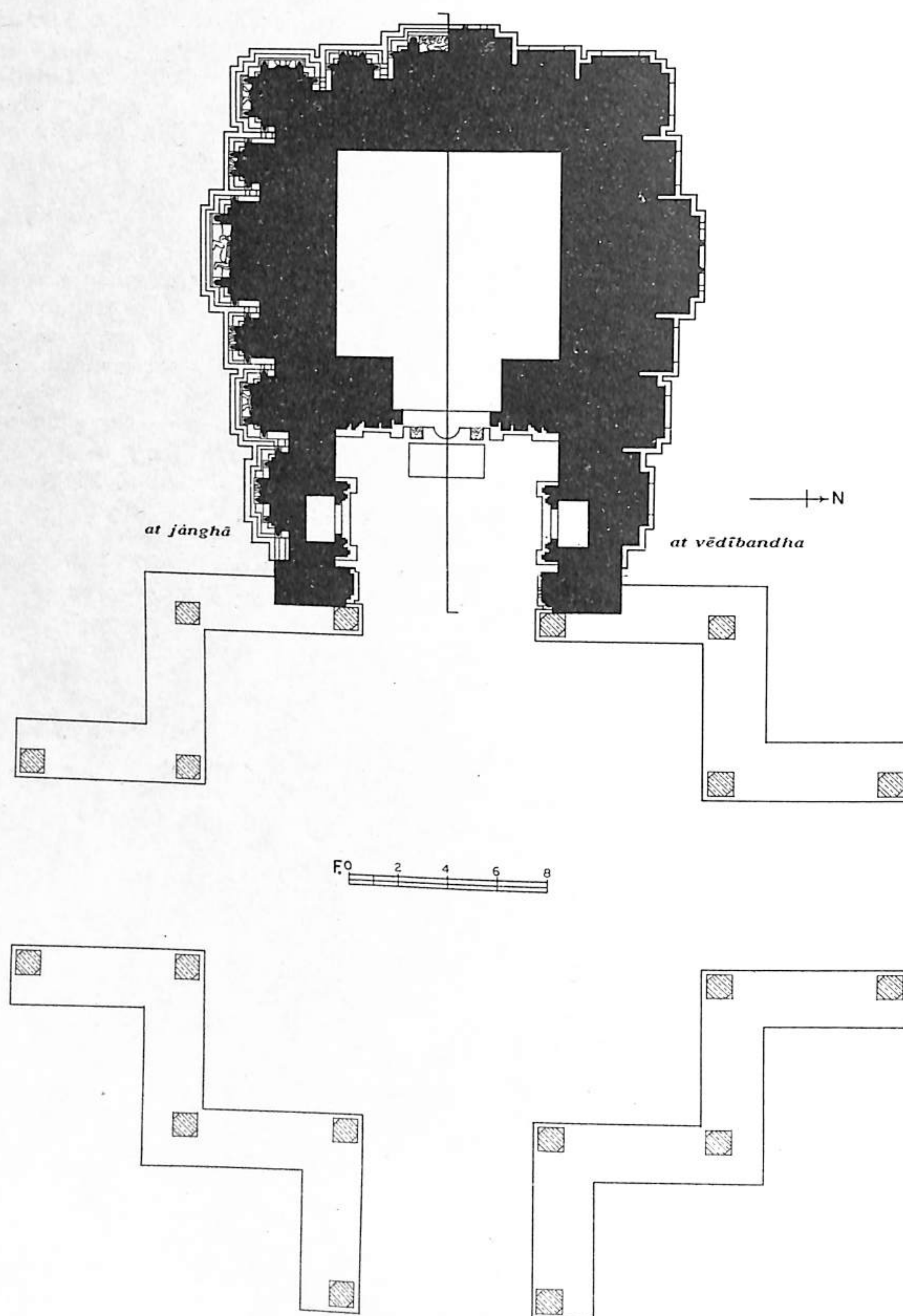


Fig. 179. Buḍhādit. Sūrya temple, plan.

on the faces but also on the flanks of offsets (requiring, therefore, broad recesses between offsets on the plan).

WALL	EAST	SOUTH	WEST	NORTH
LOCATION				
KARṆA	Indra ?	Yama	Varuṇa	Kubēra
PRATIRATHA	—	apsarā	apsarā	apsarā
BHADRA	[antarāla]	LAKṢMĪ-NĀRĀYAṆA	HARI-HARĀRKA	UMĀ-MAHĒŚVARA
PRATIRATHA	—	apsarā with mirror	apsarā	apsarā
R. KARṆA	4-armed Īśāna	Agni	Nirṛti	Vāyu
KAPILĪ	—	4-armed ŚIVA	—	4-armed PĀRVATĪ

Sculpture at Buḍhādit shares some of the expressive humanism found at other mid-tenth century sites, although seemingly obscured by a certain cluttering of ornaments—more unbalanced than excessive—and by the present discoloration and abuse. The desire by architects, priests, and a local population to have a more elaborate narrative cosmology expressed on the walls through figurative means had not yet found its most effective architectural frame, as it later would at Khajurāho. Here, these images still jostle with each other in a somewhat unkempt manner. Major scenes placed in the niches on the kumbha-faces of the bhadras include the marriage of Śiva and Pārvatī (S), Umā-Mahēśvara (W), and a Nāga-nāginī couple (N, toward the tank); the other offsets show a miscellany of exotic themes.

The antarāla has a pair of finely carved Ghaṭapallava pillars of the Bhadraka order (Plate 744); its two walls contain large niches with impressive śūrasēna-pediments (Plate 745). The sanctum-door has lion-busts projecting below the doorsill. Śākhās consist of an outer band of inhabited vine and a mithunaśākhā, then a lotus-petal-, mithuna-, and vyālaśākhā. The seated figure on the lalāṭa is obscured. The overdoor has Śaivaite siddhas, Nava-Grahas, and above, two standing females, Trivikrama Viṣṇu, and Balarāma (?) flanking a set of dancing Sapta-Mātṛkās with Gaṇēśa. Gaṅgā and Yamunā, who are flanked by lotus-carrying females and by dvārapālas, stand on each pēdyā.

At the top of the wall, above a standard maṇḍōvara zone, rises the Latina śikhara—now partly covered with unsightly plaster but with a gentle, ripe, and accurate curvature. This temple both completes a sequence of monuments in Uparamāla idiom and transcends them, unable, however, to transform that earlier form into a fully balanced medieval idiom. The date given by L. K. Tripathi of *c.* A.D. 925 for this temple seems appropriate.

Atru, kuṇḍa and vāpī (Figs. 180, 181; Plates 746-748)

Atru is a site known largely for medieval sculptures taken from a number of ruined temples that represent a period of patronage later than that covered by these volumes. A few sculptures, however, and a well and a water tank at the site, suggest activity early in the medieval period. The square *kuṇḍa* west of the village shows typical lateral steps of several stages (Fig. 180; Plate 746) and could possibly date as early as the end of the ninth century. Some sculptures are studded in its walls.

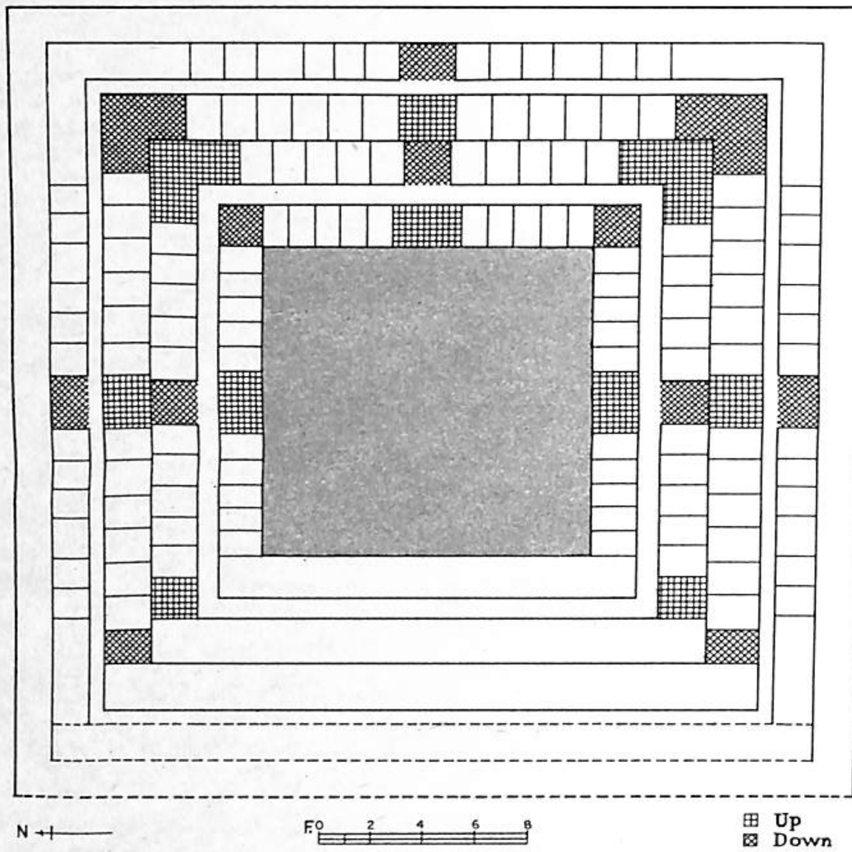


Fig. 180. Atru. Kuṇḍa, plan.

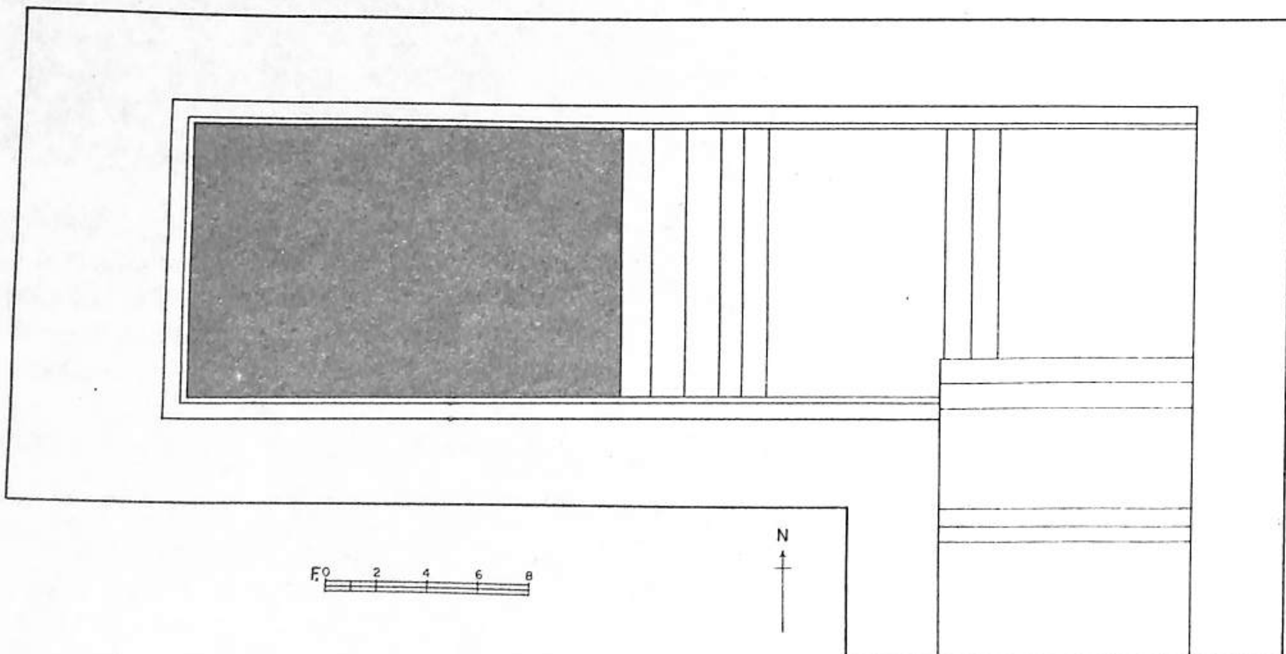


Fig. 181. Atru. Vāpī, plan.

Also to the west of the village, and studded with miscellaneous sculptures of a later period, is a simple step-well with several landings leading to a rectilinear reservoir (Fig. 181; Plate 747). There were no pavilions. One early sculpture located in this well even seems to show a Nāga-king's court (Plate 748).

Kākoni, ruined temples (Fig. 182; Plates 749-758)

This site, in the far southeastern part of Rajasthan, preserves remarkable sculptures as well as the foundation or base courses for a number of temples (Fig. 182). Although the

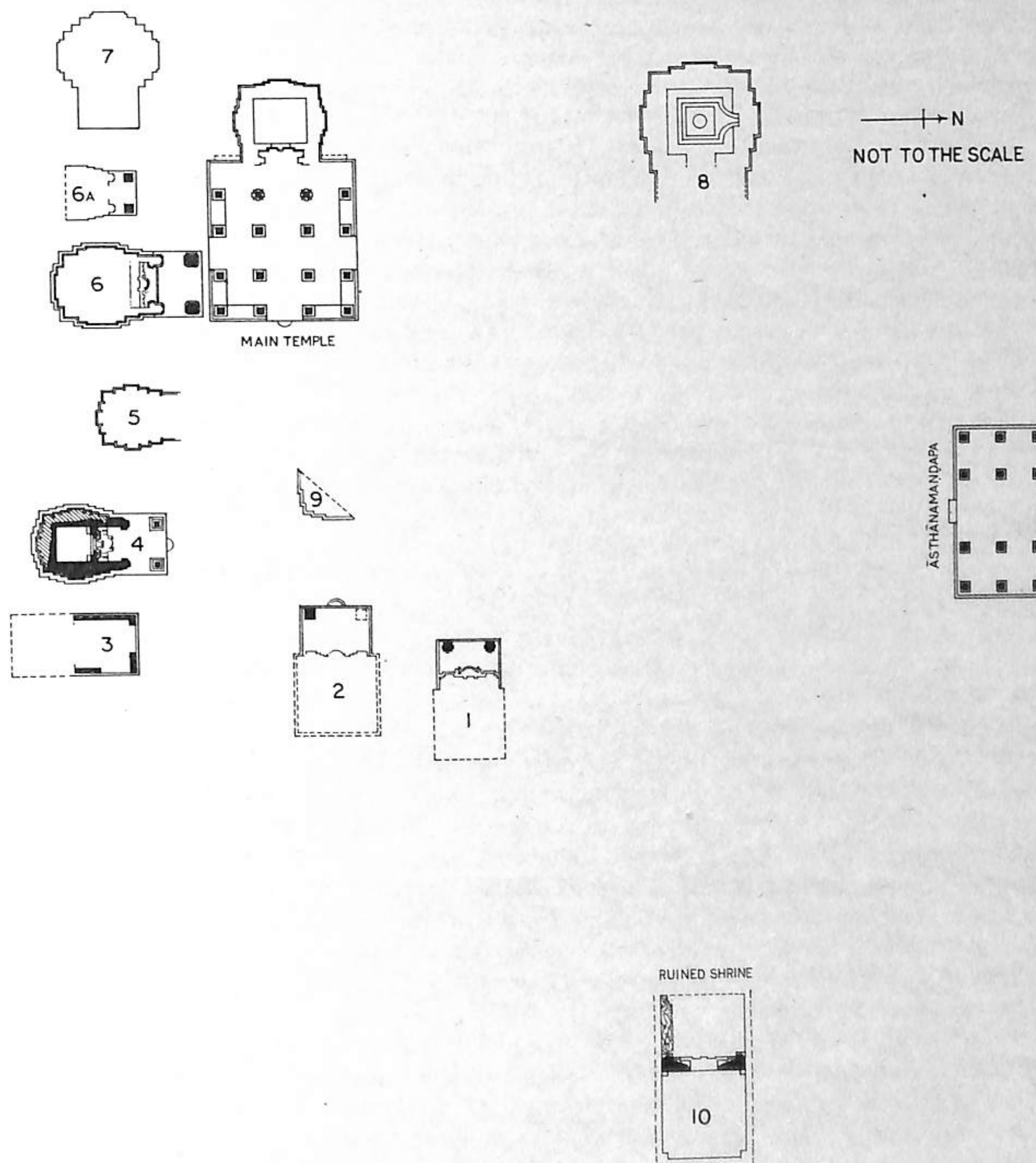


Fig. 182. Kākoni. Ruined temple complex, schematic site plan. (Not to the scale).

site is still not well surveyed, a preliminary site plan shows about a dozen temples in various stages of decrepitude. Several are east-facing, but at least five of the smaller shrines apparently face north and the rest face west (Fig. 182).

Some of these preserve extraordinary elements such as the doorsill of shrine 1 (Plate 749). Sculptures such as a door-lintel with Sapta-Mātṛkās (Plate 750), still show connections to Koṭā region sculpture at Āmvāñ as well as to central India. A lintel fragment with Nava-Grahas (Plate 751) shows the band of intertwined serpents (Plate 752), as does part of a door-jamb close in style to one found near Bāḍoli at Koṭā.

The pēdyās of one ruined temple's doorway shows guardian figures framed by niches and Gaṅgā and Yamunā in sedate poses with attending females holding lotus-umbrellas (Plates 753, 754) which much resemble figures from Cittauḍgaḍh as well as Bāḍoli of the tenth century. Also resembling the famous relief from Bāḍoli is an image of reclining Viṣṇu of the mid-tenth century A.D. (Plate 755). A lion from the fronton of another temple (Plate 756), however, is reminiscent both of earlier figures from Ābānēri and of later ones from Khajurāho.

The sculptural excellence of pieces from this site can be exemplified by a fragment of a cusped ceiling (Plate 758) with a band of dancing musicians attending on a seated figure at the centre. Regrettably, structures from Kākoni survive in too ruined a form to give us much sense of their architectural excellence (Plate 757). Plans of these shrines show typical wall-offsets with deep recesses between. A proper prāggrīva seems present only in the Narasiṁha shrine (Fig. 182).

Patronage in this region produced vital monuments in this period; destruction, however, has rendered them regrettably more subject to pillage than to scholarship.

Michael W. Meister

Supplementum

Āmvāñ, western group, Temple 1 (Plates 759-762)

To the south of the late ninth century temple 2 (*EITA*, Vol. II, Part 2, Figs. 132, 133a; Plate 709) is located this second building, but of early tenth century. The temple had stood on a jagatī-platform, now largely ruined. It consists of a Latina prāsāda (Plate 759) with a prāggrīva-porch (Plate 760); only the south side of the temple's maṇḍōvara is well-preserved (Plate 759). The vēdībandha has niched figures on the kumbha-faces of the karṇa and pratiratha and the crowning Phaṁsa-kūṭa topped by a ghaṇṭā abuts in each case the kalaśa-profile. (The pratiratha-faces have small figures, some without the parikarma-frame.) The antarapaṭṭa above is filled with chequer design. The jaṅghā has the usual figural assemblage and all its prominent images are niched. The tall udgama above each niche is projected against a pile of five kapōtapālikā laminae, a feature noticeable also on the Sun temple at Buḍhādit (Plate 742) and still earlier at Maṇḍalgaḍh and Cittauḍgaḍh (Kṣēmaṅkarī temple). The śikhara is very ruined.

The porch has a very fine pair of Ghaṭapallava pillars with the usual decorative members and detail (Plate 761). Their corresponding wall-pilasters are of the Bhadraka class, each with a niched attendant image standing above the kumbhikā-base. The antarāla also has a similar pair of wall-pilasters. The pañcaśākhā-doorway of the garbhagṛha (Plate 762) shows bāhyaśākhā with padmadala followed by a vyālaśākhā and mithunaśākhā, both of which are compartmented; next comes the nāgaśākhā and

then the vallīśākhā. The pēdyā figures of Gaṅgā and Yamunā with their lady-attendants and the door-guardians are all partly mutilated. The door-lintel shows in the central tall niche the figure of Naṭēśa, the panels at the extremities contain dancing Kārttikēya and Gaṇēśa and the intermediate panels as well as the countersunk panels shelter other divinities. Stylistically, the temple in part allies to the preceding buildings at Āmvāñ as well as Cittauḍgaḍh, but also to those at the less ornate Bāḍoli or Bārōlī.

Kākoni, medieval temple remains (Plates 763-778)

Kākoni possibly was located in ancient Pāriyātra tract. Its political history is still unclear. And its buildings are in very ruinous condition, in a couple of cases just shells, and in most other cases traces of bases and doorsills alone survive besides the collapsed and scattered architectural fragments, sculptured wall pieces, jar-finials, and broken images. But whatever survives, or at least a part of it, qualitatively reflects a high level of art inherent in the local architectural tradition and stands witness to the admirable skills and innovative genius of the sculptors who decorated the buildings.

The temple complex (Fig. 182) is situated on a gently rising ground. In conception it is somewhat analogous to Sikar's in the Sapādalakṣa country. Toward the north of the complex, at some distance, is a columnar āsthāna-maṇḍapa. To its south, and built over a spacious uttānapaṭṭa-pavement, are an east-facing main temple and several subsidiary shrines, at least ten, which, however, were not disposed according to any fixed pattern; some of them (Shrines 3-7) were ranged along the south side and they faced north. The main temple (unnumbered on plan) has a prāsāda with a short pīṭha-base having a jāḍyakumbha showing pairs of schematized birds at intervals, then a thin kumuda followed by kapōtapālī, and above it the plain vēdībandha of which only the lower mouldings survive, the portions further above, together with the doorframe of the garbhagṛha, are gone. The raṅgamaṇḍapa (Plate 763) had a dado over the pīṭha (Plate 764). The substantial rājasēnaka of the dado shows diamonds in countersunk panels alternated by the panels containing the bhāraputrakas which, unusually, combine the function, and some of the features, of the pramatha-goblins appearing here as warriors and in other guises (Plate 764). The vēdikā along with the āsanapaṭṭaka has disappeared. (Shrine 3, which has an identical rājasēnaka, still preserves its vēdikā; Plate 765.) On plan the raṅgamaṇḍapa under discussion had 16 columns, four at the śālā-nave, two at the antarāla and rest were peripheral, of which two are missing. Excepting the two at the antarāla, all are plain Miśraka or polymorphic (Plate 763). The pair at the śālā that fronts east displays a makara-tōraṇa along the lintel-profile (Plate 766). The central pair of pillars at the antarāla are of the decorated Ghaṭapallava order with the vase-and-foliage number figuring both at the base and at the top of the shaft (Plate 767) as in many Maru-Sapādalakṣa and Gōpagiri-Daśārṇadēśa buildings. Their form and workmanship in fact recall the ninth century Pratīhāra parallels at Gyāraspur, Baḍoh, and a few contemporaneous sites in central India. The deity to which the shrine was dedicated is uncertain, though it may have been sacred either to Śiva or Viṣṇu. The completely ruined shrine 8, situated at some distance to the north of this main temple, still shows a very large Sahasraliṅga type of Śivaliṅga in the garbhagṛha. And figure of a very handsome Nandi is met within the collected sculptures at the site (Plate 776).

As for the subsidiary shrines, some of them may have enshrined Vaiṣṇavite deities such as Vāmana, Balarāma, theriomorphic Varāha (Sūkara), and also Vaiśravaṇa whose mutilated images are found among the sculptures at the site. Also, on the surviving door-lintel fragments are found Garuḍa and Garuḍāruḍha-Viṣṇu as tutelary figures

indicative of the building's Vaiṣṇava affiliation here. And one jaṅghā piece shows Varāha in the framed niche flanked by attendants in the subsidiary niches. A small Śivaliṅga is also lying in the heap of débris. All minor shrines here apparently consisted of a prāsāda and a conjoined prāggrīva-porch.

Of these, the so-called Narasiṁha temple (Shrine 4) preserves a prāsāda and the porch, but both are in precarious condition. The outer facing of the prāsāda is largely gone above the lower part of the vēdībandha (Plate 757). The Ghaṭapallava pair of pillars of its porch is one of the shapeliest and well-decorated of that period (Plate 772). About half of the Nābhicchanda ceiling of the porch is destroyed (Plate 758). The antarāla-ceiling is Samatala showing lotuses (Plate 773), the pattern, a few decades later, is known from central Rajasthan temples, particularly at Nāḍol. The pañcaśākhā-doorframe of the garbhagṛha (Plate 774) is remarkable for its decorative elements as well as good workmanship for such a small temple. The lotus-like ardhacandra (moonstone) at the threshold is flanked by a pair of elephants and a double pair of grāsamukhas. The śākhās are vyāla- (the vyāla figures set unusually within panels, are long legged, and their stances and gait look like horse's), next a depressed padmapatra-, broad mithuna-, and vallīśākhā. The door-lintel shows three prominent slabs bearing the Tripuruṣa, the central of which is Viṣṇu with Garuḍa as mount. Nine planets fill the space between. A band of muktāgrāsa culminates the doorframe. The garbhagṛha ceiling is Padmaśilā (Plate 775).

Kākoni reveals several new facets of carver's imagination. A kumbhikā-base showing on its bhadra-face a serene flute-player, perhaps a bāla-gandharva, is as unusual as is aesthetically successful (Plate 769). And not only the doorsills but also the stepping moonstones of these low based shrines follow novel way of handling that member (Plates 749, 770, 774). The sculptors here have used the enriched lotus-petals of the jāḍyakumbha specification—normally reserved for rare (and precious) buildings here (like Shrine 6, Plate 770) as at Sikar's temple—for the moonstones as well, for gracefully defining their contours. And what accentuates the feeling of exhaltation is the moonstone's exquisite shape and proportions, its total harmony with, and subservience to the doorsill, and its just right height which helps an easier stepping in the garbhagṛha. The doorsill, too, bears unusual motif-ic elements besides the known as in Plate 770: a new motif of a bāla-vidyādhara attacking a lion which in turn attacks an elephant stationed at the two extremities, the central part showing fine grāsamukhas and a delicately wrought mandāraka. A minor padma-cippikā underpins the carved motifs of the threshold's profile and beautifully co-ordinates with the ardhacandra below. (The enriched padma-cippī at the base of the pillar of the Narasiṁha temple, Plate 772, illustrates one more adroit and novel usage of this element.)

The instances of Kākoni sculptor's refined taste and mastery over the small scale carving can be seen in several pieces: for example, in the pair of shafts of the uprooted Ghaṭapallava pillars (Plate 771) which surpass the comparable best in Āmvāñ for the delicate detailing. Also, the jāḍyakumbha of the otherwise completely gone mukhacatuṣkī, carved in the Sikar temple style, is one more instance of the high quality craftsmanship (Plate 768).

Among the human and divine figures, the particulārly impressive is a two-armed Vaiṣṇava pratihāra holding a cakra (Plate 777). His face exudes placidity combined with transcendental luminosity of the classic ninth century sculptures of the Imperial Pratīhāras. A figure of comparable excellence is the tutelary figure of Garuḍa on the door-lintel fragment (Plate 750). In a different way, the Nandi figure (Plate 776) in its smooth body-mass concentrates two opposite realities—substantiality and ethereality—at one place and generates its distinctive singularity. The heavy and elaborate

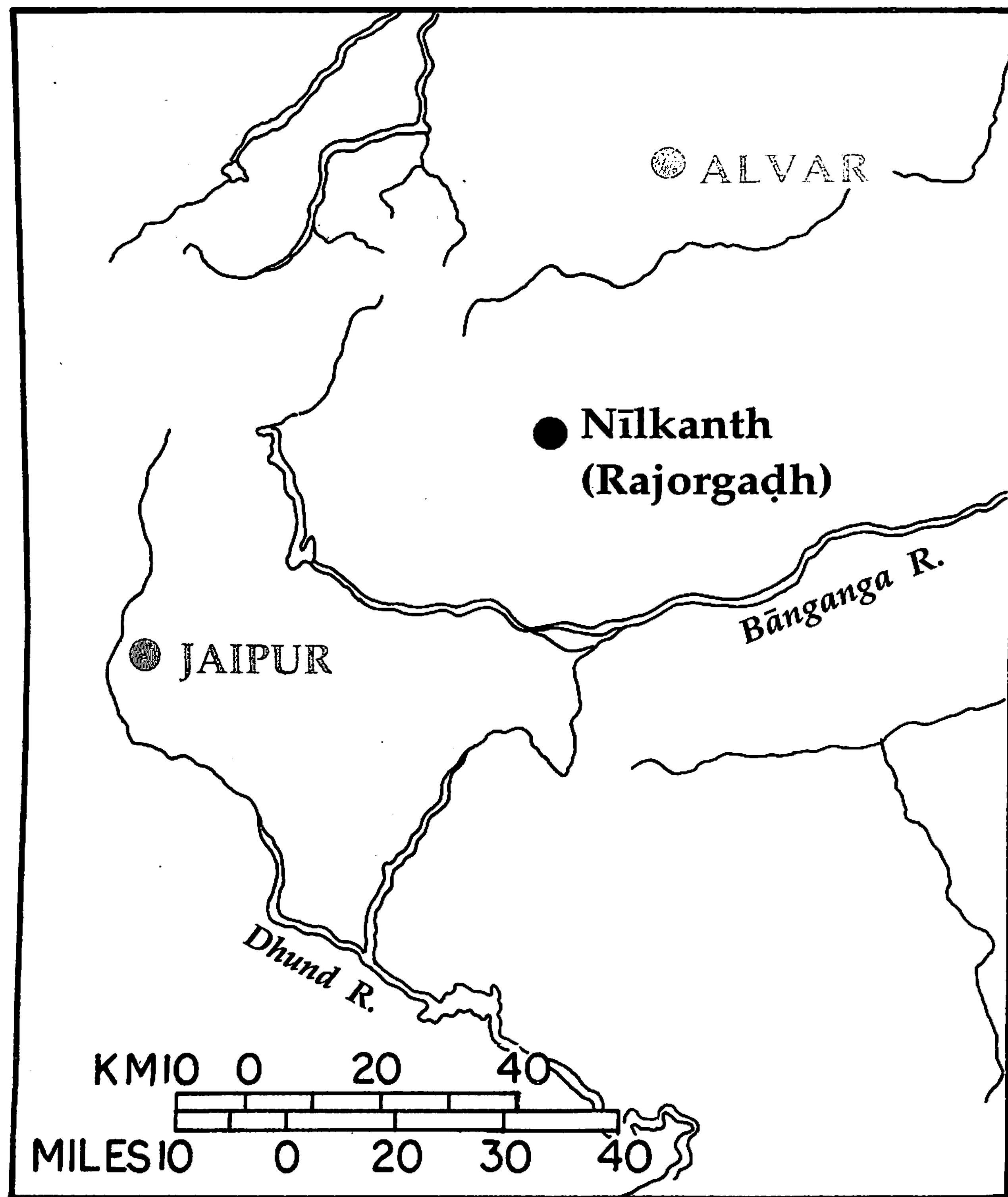
muktāgrāsamālā and the silver chain in the neck provide the contrast that highlights its relative abstractness. It is hard to believe that a pratihāra and a Nandi like the examples here can be created in the medieval period. They retain in large measure the pre-medieval flavour. More characteristically medieval, however, is the royal figure attended by cāmara-bearers and a bodyguard seen in a mutilated fragment illustrated on Plate 778. It is a narrative piece of relatively better workmanship in its class since carved at the beginning of the medieval period, presumably in the earlier decades of the tenth century.

The detached āsthāna-maṇḍapa, standing in the northeast sector of the group, is a semi-open, colonnaded, but plain hall. Its four central columns and the peripheral over the dado are of unadorned, undetailed Ghaṭapallava order of no aesthetic consequence. This hall may have been added a little later than the main ensemble of temples. (Its position has been roughly marked on the impressionistic site plan; Fig. 182.)

M.A. Dhaky

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Northeastern Rajasthan, Pratīhāras of Rājorgaḍh, temple site.

CHAPTER 63 V.C.5.

Beginnings of Medieval Idiom: Combined styles, Northeastern Rajasthan, *c.* A.D. 900-1000

Pratīhāras of Rājorgaḍh

Historical Introduction

Pāranagar, medieval Rājyapura, a site in Alwar District in Rajasthan near Rājorgaḍh, was the seat of a feudatory Pratīhāra line of princes in the tenth century as gleaned from an inscription of A.D. 961. However, the names of only two rulers of this dynasty are so far known, one Mahārājādhirāja Sāvaṭa and the second, his son and successor, Mahārājādhirāja Mathanadēva. Sāvaṭa had been styled as a ruling "bhūpati" in an earlier inscription, of A.D. 923. The familial relationship of these two Pratīhāra rulers with the Imperial Pratīhāras of Kanauj is not known. The *Prabhāvakacarita* of Prabhācandrācārya of Rāja-gaccha (A.D. 1277) refers to the defeat of one Samudrasēna of Rājagṛha by king Nāgāvalōka Āma (implied to be Pratīhāra potentate Nāgabhaṭṭa II), and this place may be identified with the near at hand Rājyapura rather than the distant Rājagṛha, the ancient capital of Magadha, which had ceased to be important for many centuries. Plausibly, after the conquest, and at some point soon in time, a scion of the Pratīhāra dynasty may have been appointed as a governor or maybe he had been given over that area in terms of fief, recognizing him as ruler proper and Sāvaṭa and Mathanadēva may have been his descendants. The title "Mahārājādhirāja" (along with an additional "Paramēśvara") for Mathanadēva possibly suggests the increase in power, influence, and opulence of the principality. There is, however, no evidence of the existence of any antiquarian remains at the site of the period before the tenth century; the suggestions made above about the site's earlier history must, therefore, be regarded as tentative.

The dominant religion of the tract, as in most medieval areas, apparently was Śaivism. There may have been one or two temples dedicated to Viṣṇu and perhaps one to the cult of Dēvī. A small shrine of Vināyaka is also mentioned in the above-noted inscription of 961. And a Gaṇēśa image, bearing the date A.D. 953, existed in the Nīlakaṇṭha temple, as reported by Cunningham. A line of Āmardaka Śaiva pontiffs is mentioned in Mathanadēva's inscription of 961 which purports to the ruler's founding of the temple of Lacchukēśvara for the merit of his mother Lacchukā. (A decorated tank called "Lachoro," as reported by Cunningham, may have been named after the same lady.) Also, a Jaina temple there testifies to the prevalence in that area of Jainism. And the names of three Jaina pontiffs figure in the temple's foundation inscription of A.D. 923.

The pioneering archaeologists, including Cunningham, reported on Pāranagar's Nīlakaṇṭha temple as also on the colossal Jaina image and a few other vestiges then visible at the surface. It is the clearance of several old mounds in recent decades by the Archaeological Survey of India that has laid bare the remains of at least 12 other temples, all of which had been progressively built within the tenth century. It is clear from whatever survives that, in terms of qualitative level, the productions vary from

metropolitan to provincial, from high order excellence to mediocrity by the end of the tenth century. Either due to some natural catastrophe or calamitous political insurgency, the site had been devastated by the end of the tenth or the beginning of the next century, and since then it has largely remained deserted.

Stylistic origins

The buildings at Rājorgaḍh reveal a confluence of at least three different schools of Mahā-Maru style, namely Marumaṇḍala, Śākambharī or Sapādalakṣa, and Uparamāla or Pāriyātra tract; a few buildings also show acquaintance with the Mēdapāṭa school of the Mahā-Gurjara style: and at least one building, the Nīlakaṇṭha temple, heralds the dawn of the Maru-Gurjara style. Their stylistic particulars or details will be noticed while the buildings are described.

Architectural Features

The Nīlakaṇṭha temple (numbered here as temple 1) which is locationally the westernmost at the site, and stylistically among the latest to be built in the series, preserves a sizable part of its main structure: the remaining other buildings have been largely exposed from the mounds of rubble as miserable wrecks and some like temples 3, 10, 11, and 14 are much too pillaged for considering here. Of the remaining, only one temple (no. 6) was sāndhāra and its prāsāda possibly was of the Anēkāṇḍaka or Śēkharī type, the rest of the temples are modest in size, and also because of their orthogonal plans, were, on the analogy of temples 1 and 8, of the Latina or Ēkāṇḍaka category. Temples 1 and 7 were triple shrines, plausibly meant for the trinity Tripuruṣadēva (or could it be for Śiva, Pārvatī, and Vināyaka?). Temple 7, and plausibly also 4, were pañcāyatana; while the Jaina temple was saptāyatana. Temples 1-4 and 9 face west, and 6-8, 10, 13, and 14 east; temple 5 faces north and those numbered 11 and 12 face south.

As the ruins indicate, most of the temples stood on a jagatī-platform. The prāsāda with its hall placed above usually had a sort of pīṭha below their vēdībandha part, preserved in fact in several instances. (The true jāḍyakumbha, in most cases, however, is replaced by kumbha.) The portions above the vēdībandha, namely the kaṭi (jaṅghā) and the śikhara are, in most of the exposed structures, totally gone. Only two temples, 1 and 8, have their walls (and in case of the central fane of the triple temple 1 even the śikhara) preserved. Most of these had a raṅgamaṇḍapa, presumably with a flat roof as in case of the earlier Pratīhāra temples at Osiāñ, Lāmbā, Harṣā, and some other sites in Marumaṇḍala. And like those temples, here too the central nave was supported by four pillars. (As a result, unlike Kekind and Kirāḍu, the central octagonal arrangement of pillars is not met with here.) These pillars are normally of the Bhadraka order, more often carved in the middle and upper sections as in fact in most examples of that period all over western India. The hall's semi-open walling consisted of the rājasēnaka having bhāraputrakas alternating with diamonds, then came the vēdikā-dado with the usual carved vine designs; this was followed by an āsanapaṭṭa-seat, and above it, plausibly, was the kakṣāsana-back rest (nowhere, though, surviving). The dwarf pillars that were meant to be above the vēdikā are, wherever decorated, of the Ghaṭapallava order. The ceilings, from the extant fragments scattered at the site, were largely of the decorated Samatala class, a few of which were also of the Padmaśilā variety. The doorframes were generally of the pañcaśākhā type, consisting of vallī-, gandharvā-, stambha-, gandharvā-, and padmaśākhā, fully preserved only in the case of temples 1 and 2.

Rājorgaḍh, (Pāranagar) Temple 9 (Fig. 183; Plates 779-782)

According to the inscription of A.D. 923, this was the temple dedicated to Jina

Śāntinātha whose colossal image, some 16 ft. 9 ins. high (inclusive of the pedestal and the triple umbrella) still stands in the tri-aṅga garbhagṛha (Plate 779). It was built by Sarvadēva, a disciple of the pontiff Sūrasēna and of the Dharkaṭa community, at the instance of the prince Pulīndra (whose relationship with king Sāvaṭa is not clear.) He hailed from Pūrṇatallaka (Punālā, Jodhpur District) in western Rajasthan. The text of the inscription was composed by Sāgaranandi and Lōkadēva.

The temple has no jagatī and hence stands directly on an uttānapaṭṭa-pavement of the ancient compound. Its abbreviated vēdībandha (*sans* kalaśa) which functions as a pīṭha, and the taller genuine vēdībandha it supports, are undecorated. The wall as well

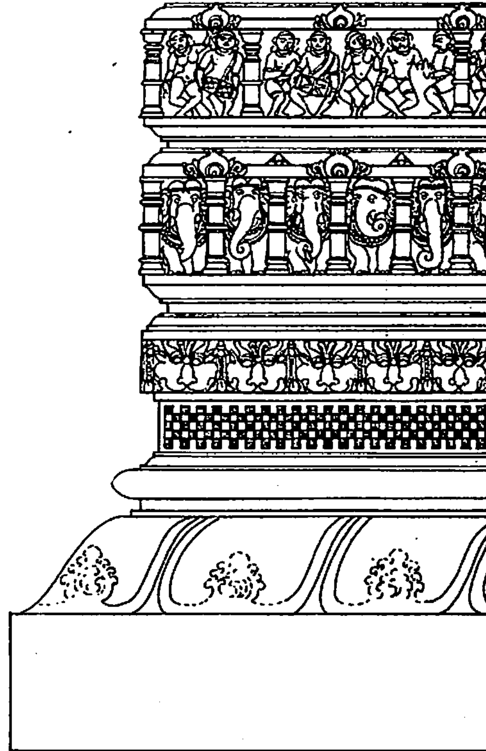


Fig. 183. Rājorgaḍh (Pāranagar). Temple 9, subsidiary lateral shrine, vēdībandha. (Not to the scale).

as the śikhara are not extant. The shrine is surrounded by four karṇāyatanas or corner-shrines. Two more lateral dēvakulikās flank the ruined hall of the mūlaprāsāda or main shrine whose nave column-bases stand on a raised dais or raṅgabhūmikā as at the two Kirāḍu temples and at the Lakṣmaṇa temple (A.D. 954) and a few other subsequent temples in Khajurāho.

While the main shrine is somewhat severely treated, the surviving bases of the subsidiary shrines are richly ornamented. The four corner-shrines' bases show an abbreviated vēdībandha surmounted by gajapīṭha and a tall narapīṭha. The two lateral shrines' bases were even more sumptuously, as also more tastefully, decorated (Fig. 183). Here, above its tall bhiṭṭa and next the jāḍyakumbha beautifully carved with stylized lotus petals, comes kumuda followed by antarapaṭṭa displaying chequer design. This is surmounted, in sequence, by grāsapaṭṭī, gajapīṭha, and narapīṭha. The style of the jāḍyakumbha reminds of the parallels at the Harṣanātha temple on the

Harṣanātha Hill at Sikar (A.D. 956) near Jaipur (Plate 291) (as well as Atru in Uparamāla, so far unpublished); and if the sub-shrines are contemporaneous with the main shrine, the occurrence here of these decorated mouldings is possibly the earliest in all western India, the gajapīṭha then would be earlier than at the Vaiṣṇava temple at Kirāḍu, the earliest instance so far known (Fig. 166; Plates 703, 704).

These two side-shrines have four corner pillars rising from the lowest course of the base assumably for supporting a roof now gone. On top of the base is a dais for supporting some object of worship such as perhaps the symbolic representation of the Nandīśvara-dvīpa and Sahasrakūṭa, or Aṣṭāpada and Samavaśaraṇa. (The base of the plain rectangular columnar structure, in proximity to the south of this complex, may have been a monastic building.) The fragment of a carved Samatala ceiling (Plate 781) recovered from near the site and showing four nude Nirgrantha monks offering obeisance and bearing a gōcchaka-broom (instead of the mayūrapiñchikā or peacock-feather broom) would suggest that the temple did not belong to the Digambara sect but to the Bōṭika or Acela-Kṣapaṇaka sect, perhaps its filiate the Māthura or Kāṣṭhā Saṅgha. The style of the vidyādhara figures above the Jina image (Plate 780) and that of what looks like the figure of Padmāvatī lying among the heaps of sculptured fragments (Plate 782) endorse a date in the first quarter of the tenth century for the temple and thus fully upholding the date A.D. 923 for the sanctuary. (The style of these figure sculptures is somewhat akin to those at the ruined Nimājmātā temple at Nimāj in Marumaṇḍala.)

Temple 13 (Fig. 184; Plate 783)

The temple has a beautifully moulded and ornamented jagatī showing a tall bhiṭṭa, next the kumbha displaying gaṇa figures on its face in good relief (Fig. 184; Plate 783) as at the Vaiṣṇava temple at Kirāḍu (but there they occur in the context of

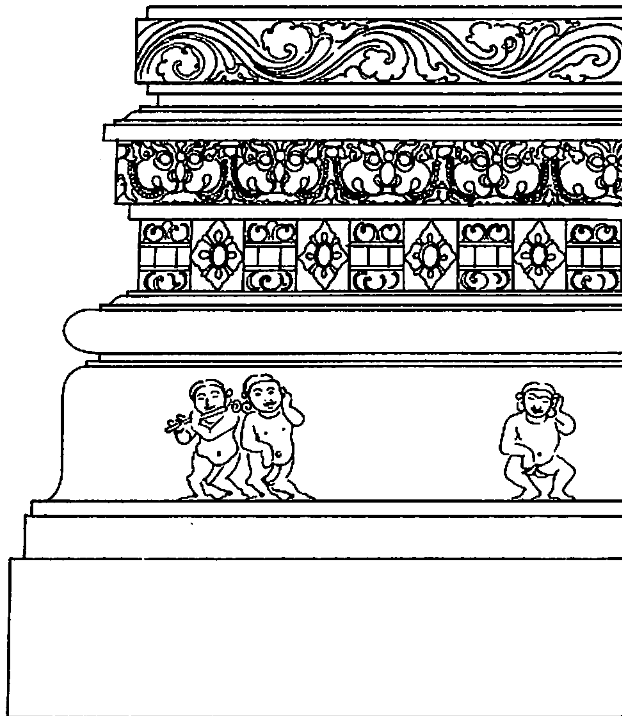


Fig. 184. Rājorgaḍh. Temple 13, jagatī-profile. (Not to the scale).

the vēdībandha of its wall, Plate 703), followed by the kumuda; next comes the antarapaṭṭa bearing diamond-and-double volute design topped by a grāsapaṭṭī; and finally the vasantapaṭṭikā (as at the Ānandakaraṇa temple at Pāli in Jodhpur District, a late Mahā-Maru building: Fig. 47). The prāsāda above was tri-aṅga with niched deities applied at the vēdībandha-faces of the bhadras. The bases for the pillars are seen inside the ruined hall. The building may date from *c.* the second quarter of the tenth century.

Temple 4 (Figs. 185, 186; Plates 784, 785)

The temple has a square jagatī with the bases alone remaining of the two sub-shrines attached to the east façade where they flank the stairway. The jagatī-elevation (Fig. 185; Plate 784) in part conforms with that of the earlier Mahā-Maru temples

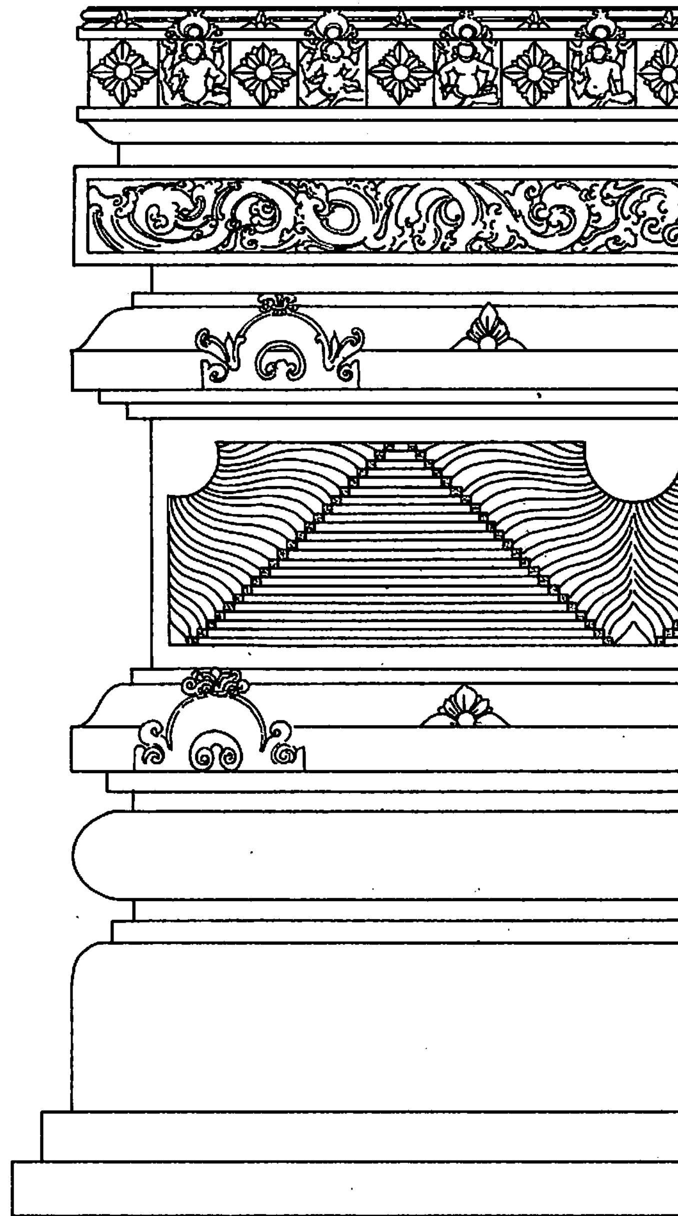


Fig. 185. Rājorgaḍh. Temple 4, jagatī-profile. (Not to the scale).

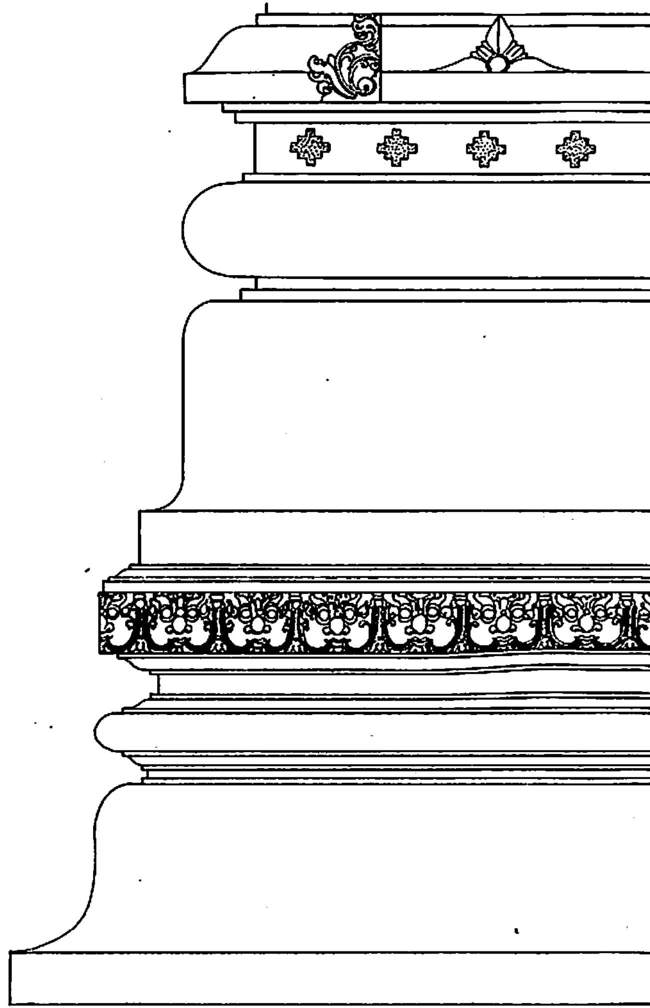


Fig. 186. Rājorgaḍh. Temple 4, prāsāda, pīṭha and vēdībandha. (Not to the scale).

at Osiāñ, Cittauḍgaḍh, etc. It shows a vēdībandha surmounted by a fairly tall antarapaṭṭa bearing stylized but delicately done palmette design. This is followed by the kapōtapālikā and next the vasantapaṭṭikā. The surviving rājasēnaka piece at places shows that the garbhagṛha possibly had a peristylar hall with a dwarf vēdikā-walling. The garbhagṛha proper is tri-aṅga; it has grāsapaṭṭī above the abbreviated lower vēdībandha supporting the true vēdībandha of the wall proper (Fig. 186). The curved lower flexure of the kumbha and the kuñjarākṣa pattern in the antarapaṭṭa of the vēdībandha and the kumuda and the grāsapaṭṭī in the pīṭha below (Fig. 186) are features characteristic of the Mahā-Gurjara style. The portion above the vēdībandha is gone.

Inside the hall, the garbhagṛha-doorsill, curiously, is different from the most known examples. It has a prominently projecting step-like course unusually with a large and moulded mandāraka at the central part (Plate 785). Above it, and drawn inside is, unusually, a two-tiered udumbara proper (Plate 785); its lower stratum has a series of paneled figures, the upper stratum (it has again two laminations) showing a rectangular central floral projection. The temple may date from about the middle of the tenth century.

Temple 6 (Plate 786)

The temple is a moderately dimensioned sāndhāra building. It stood on a jagatī whose courses above the antarapaṭṭa (which resembles in size and decoration, temple 4) have disappeared. The temple above, with its hall, resembles the Nimājamātā temple at Nimāj of which it is a simplified and slightly smaller version. The bhadra-faces of the vēdībandha of the prāsāda as well as of the gūḍhamaṇḍapa bear figures in panels, for instance at the temple proper are Kārttikēya (W) and Kṣēmaṅkarī (?)(S) (Plate 786), and Balarāma at a corresponding position at the hall (S). At the karṇas were fine Dikpāla figures, all now dislodged and lying below on the ground. At the plain kapilī-wall (partly preserved at the south side) are two female divinities, reminiscent again of the Nimāj temple parallel. (A few sculptures showing Nimāj idiom are lying in the site's collections outside the sculpture-shed, Plates 315-317). The temple may date from *c.* mid tenth century.

Temple 11 (not illustrated)

The building's remains show a peculiar structure, moulded, but with bosses left uncarved. The temple had a garbhagṛha and a hall with perhaps plain Bhadraka pillars. The doorsill of the sanctum shows rectangular panels bearing kinnara figures at the two ends, the central highly projected portion shows birds-and-buds (similar to the Mahā-Gurjara type in idea but very different in style and rendering), and the gaps on its either side are filled with dancing figures.

Temple 2 (Plates 787-789)

This is a Śiva temple which looks as if it is standing directly on the compound flooring. If there was any jagatī, that has totally disappeared. The prāsāda, preserved with an undecorated pīṭha and vēdībandha, is rather small. The raṅgamaṇḍapa's āsanapaṭṭa at most places is in position; but the two members below and the kakṣāsana above have largely disappeared (Plate 787). The nave had four Bhadraka pillars and the quality of their carved details can be judged from the one illustrated in Plate 788. These, as well as the dwarf Ghaṭapallava pillars (Plate 789), possess the usual decorative strata of the Mahā-Maru instances of the thirties and forties of the tenth century.

The pañcaśākhā-doorframe of the garbhagṛha is partially preserved, its upper portions have disappeared. The śākhās in sequence are vallī as antaraśākhā, gandharvā-, rūpastambha-, again gandharvā, and lastly the padmaśākhā as bāhyaśākhā. The doorsill, apparently small and niched, has Vaiśravaṇa and Vināyaka figures at the extremities and flat mandāraka (flanked by figural groups) in the centre. The Liṅga with its pīṭhikā still stands inside the garbhagṛha.

Temple 7 (Fig. 187; Plates 790, 791)

This was a triple shrine that stood on a moulded jagatī-platform. For the jagatī-mouldings (Fig. 187b), above two courses of plain bhiṭṭas, come the kumbha and kalaśa which are followed by a gajapīṭha, an unusual occurrence; moreover, the gajapīṭha resembles in type with that in the pīṭha of the Ambikā temple at Jagat (*c.* A.D. 961) (Fig. 65), a feature denoting Mēdapāṭa (Mahā-Gurjara) connection. Above this layer comes the grāsapaṭṭī followed by a steep-profiled kapōtapālikā ornamented with ṭhakāras and ardharatnas and a hanging gagārapaṭṭī at its lower edge. Fragments of the surmounting vasantapaṭṭikā survive here and there (Fig. 187b). The jagatī at the bhadra-points had image-bearing niches, now largely damaged.

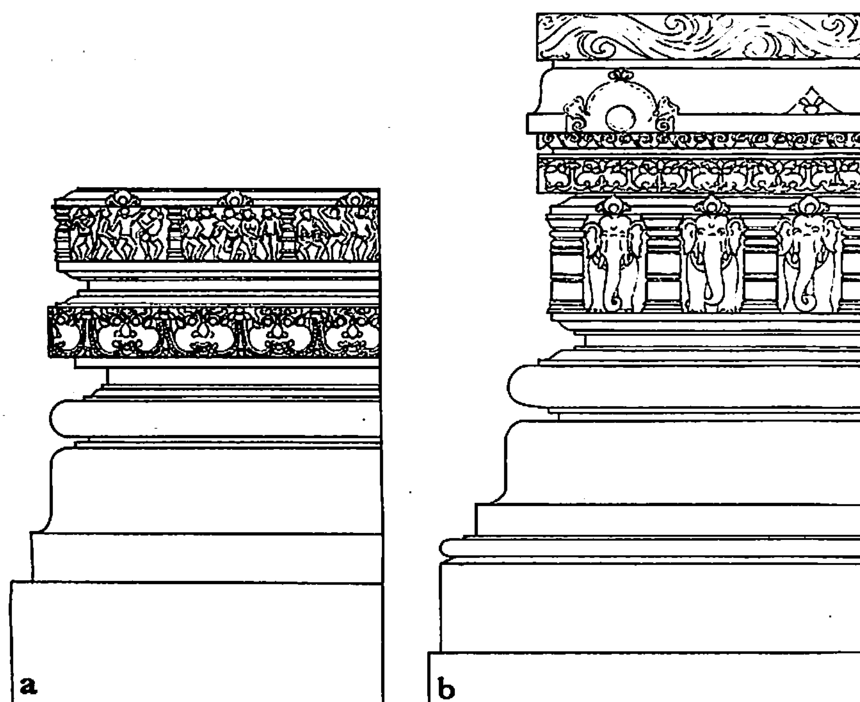


Fig. 187. Rājorgaḍh. Temple 7:
(a) prāsāda pīṭha; (b) jagatī-profile. (Not to the scale).

The common pīṭha of the three prāsādas shows bhiṭṭa, kumbha, kumuda, grāsapaṭṭī, and, unusually, a compartmented narapīṭha (Fig. 187a). The prāsādas' walls and the raṅgamaṇḍapa-hall are largely gone. A fragment of the hall's rājasēna (Plate 790) and a sparingly but very tastefully decorated and elegantly shaped, gently polygonal, pillar embedded in the débris (Plate 791) nearby attest to a quality-building of about the forties or perhaps early fifties of the tenth century.

Temple 10 (Plates 792, 793)

This highly damaged temple stands on a jagatī whose facing is totally obliterated. The prāsāda has a pīṭha in the form of an abbreviated vēdībandha. The true vēdībandha above is plain. A bhadra image of a seated divinity figure survives at the south side. The raṅgamaṇḍapa is likewise ruined; it had a fine rājasēnaka with the usual bhāraputraka figures and diamonds (Plate 793). The few remaining Bhadraka columns show finely carved ardharatna on the kumbhikā-face and the upper section of the shaft is treated as a vase-and-foliage type with the known other superimposed auxiliary strata of decoration (Plate 792). The pañcaśākhā doorframe with partly damaged figures still stands, indeed with its lintel also, in position. The temple may date from the fifties of the tenth century.

Temple 1 (Figs. 188, 189; Plates 794-803)

This triple shrine (Fig. 189) faces west; it stands today on what is now the hearting of a jagatī whose facing is completely destroyed. The central of the three shrines, even when partially (and imperfectly) renovated, still preserves much of its older fabric: the two lateral shrines, on the other hand, have lost the original portions above the partly damaged kapōtapālī of the vēdībandha. The three shrines share a square raṅgamaṇḍapa with a mukhacatuṣkī attached to its west façade.

The pīṭha of the temple consists of two courses of bhiṭṭas (the upper taller than the lower), followed by a karṇaka, jāḍyakumbha, again a karṇaka, and finally a short grāsapaṭṭī (Fig. 188). The kumbha faces display niched divinity figures at the bhadra as well as karṇas and pratirathas (Fig. 188; Plates 795, 796). The jaṅghā teems with figures, the east wall of the central shrine (where the whole of the maṇḍōvara-wall has survived) more ideally represents the programme. Here, as usual in this age, one meets with niched Dikpālas at the karṇas, and, atypically other (but un-niched) divinities (not the apsarases as in Mēdapāṭa) at the pratirathas, vyālas in the salilāntara-depressions flanking the bhadra-niche, and the surasundarī figures placed within the remaining recesses (Plates 794, 795). The bhadra-niches of the three walls show the divinities Nṛsiṁha (S), the syncretic figure Hariharārka (E), and Tripurāntaka (N). [The presence here, in a Śaiva temple, of 'Nṛsiṁha' in lieu of Tripurāntaka or Andhaka-vadha Śiva in the south niche and the absence of Dēvī (usually Caṇḍī) figure in the north niche, seem to be local peculiarities in iconological concepts in the scheme of figural disposition.] On the north wall a single vyāla figure flanking the central niche occurs, and one other instance figures in the recess of the kapilī; while on the south wall only one vyāla is stationed, at the recess flanking the rear karṇa. (This irregularity, and hence asymmetry, speaks of careless handling of the programme by the overseer.)

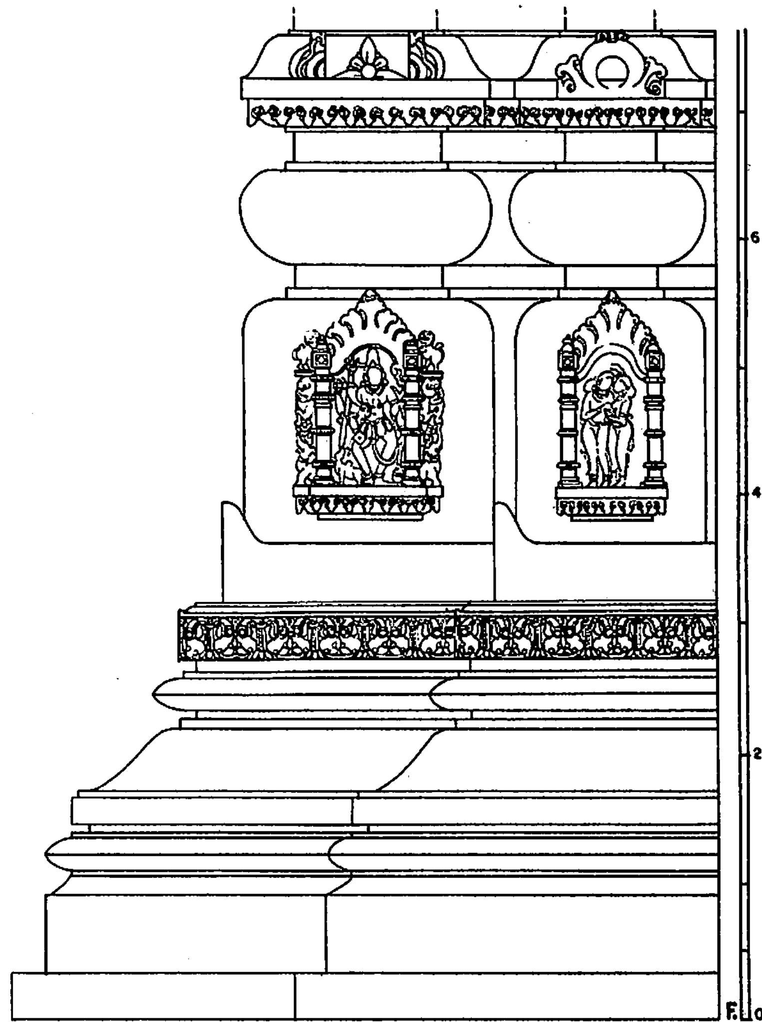


Fig. 188. Rājorgaḍh. Temple 1 (Nīlakaṇṭha), central shrine, pīṭha and vēdībandha.

(The quality of the figure-sculptures—divine and fabulous—here ranges between tolerably good to average.)

Above the jaṅghā comes the ribbed bharaṇī-echinus followed by minor kapōtapālī, and next is inserted a substantial kaṇṭha displaying chequer pattern surmounted by a kapōtapālī. Then starts the Latina śikhara which, curiously, even unusually, has a series of hanging mukula-drips at its bottom-edge. The śikhara has been partly redone with the original material for its north face (Plate 794). At the east face, the northern vēṇukōśa at the karṇa-rēkhā has buckled a little with an unpleasant inward thrust. (The south face preserves the original appearance, which indeed reflects perfection and elegance of the original rēkhā-curvature.) The thin projected skandha above the śikhara may have been introduced during the very late renovation of the building. (The two lateral shrines had a similar elevational pattern as may be inferred from the large number and variety of collapsed carved fragments of the jaṅghā seen around the temple.)

The kapilī is short (Plate 796). The raṅgamaṇḍapa's rājasēnaka in this instance at the site is perforated, as in some tenth century temples of the Pratīhāra period, showing diamonds alternating with bhāraputraka figures (Plate 795). The vēdikā-parapet has fairly beautiful vine and allied designs carved on the vertical slabs. There were Ghaṭapallava pillars above the āsanapaṭṭaka, and the intervals between them are walled up to the detriment of the aesthetic of the design. The raṅgamaṇḍapa's rectangular mukhacatuṣkī has a pair, rather widely set and in an ungainsome manner, of decorated pillars at the front and the attached Bhadraka pillars at the rear part. The front pillars are octagonal at the base with surasundarī figures on the jaṅghā of the shaft, rendered, however, in rather ordinary vein (Plate 798). The shaft in the section above shows three (instead of the usual one) circular belts of gandharvas, vidyādharas and the like, clasped between patrabandha girdles with polygonal or circularly disposed belts separating them for visual effect. The topmost decorative belt displays kaṅkaṇapatra; above this comes the fluted bharaṇī and the kumāra-brackets (Plate 797).

This pillar pattern proffers an interesting variation of the types met with at Sikar, Kirāḍu, Nāgadā, Ahāḍ, and Cittauḍgaḍh, and a few other (and somewhat later) examples such as at the gūḍhamaṇḍapa of the Sun temple at Moḍherā (A.D. 1027) in northern Gujarat. Inside, at the śālā-nave, the four columns repeat the porch-type frontal pillars but are a little thinner and exhibit more graceful proportions (Plate 799). There are figure panels which conceal the junction points of the carved lintels above (Plate 800). The lintels support the Nābhicchanda ceiling which, however, is disappointing in form: while it has a well-carved karṇadardarikā, the next three courses showing curved and hooked lines look characterless in appearance. The culminating circular kōla member is of the usual type. The ceilings outside the nave in cardinal directions are Samatala-Padmaśilā type with large padma-lotus set in the central square framed by carved paṭṭīs (Plates 801, 802). The narrow, wide, strip-like antarāla ceilings are Samatala and display lotus with large terminal oblongly disposed kōlas (Plate 803).

Each of the three sancta shows the usual pañcaśākhā doorframe with somewhat damaged and whitewashed figures. They have a well-carved vallī-śākhā as the innermost jamb. Unlike the companion shrines', the pēdyāpiṇḍa of the doorframe of the central sanctum has lost its figures on both sides. Those at the lintel here (which sit in panels) show Brahmā, Gaṇēśa, Naṭēśa, Cāmuṇḍā, and Viṣṇu with cāmara-bearing (or otherwise) gaṇa figures in the recesses between the five panels. The central paneled figures of the northern and southern shrines are somewhat indistinct. The figures on the lateral jambs partly compliment to the main deity. The eastern shrine has Śivaliṅga

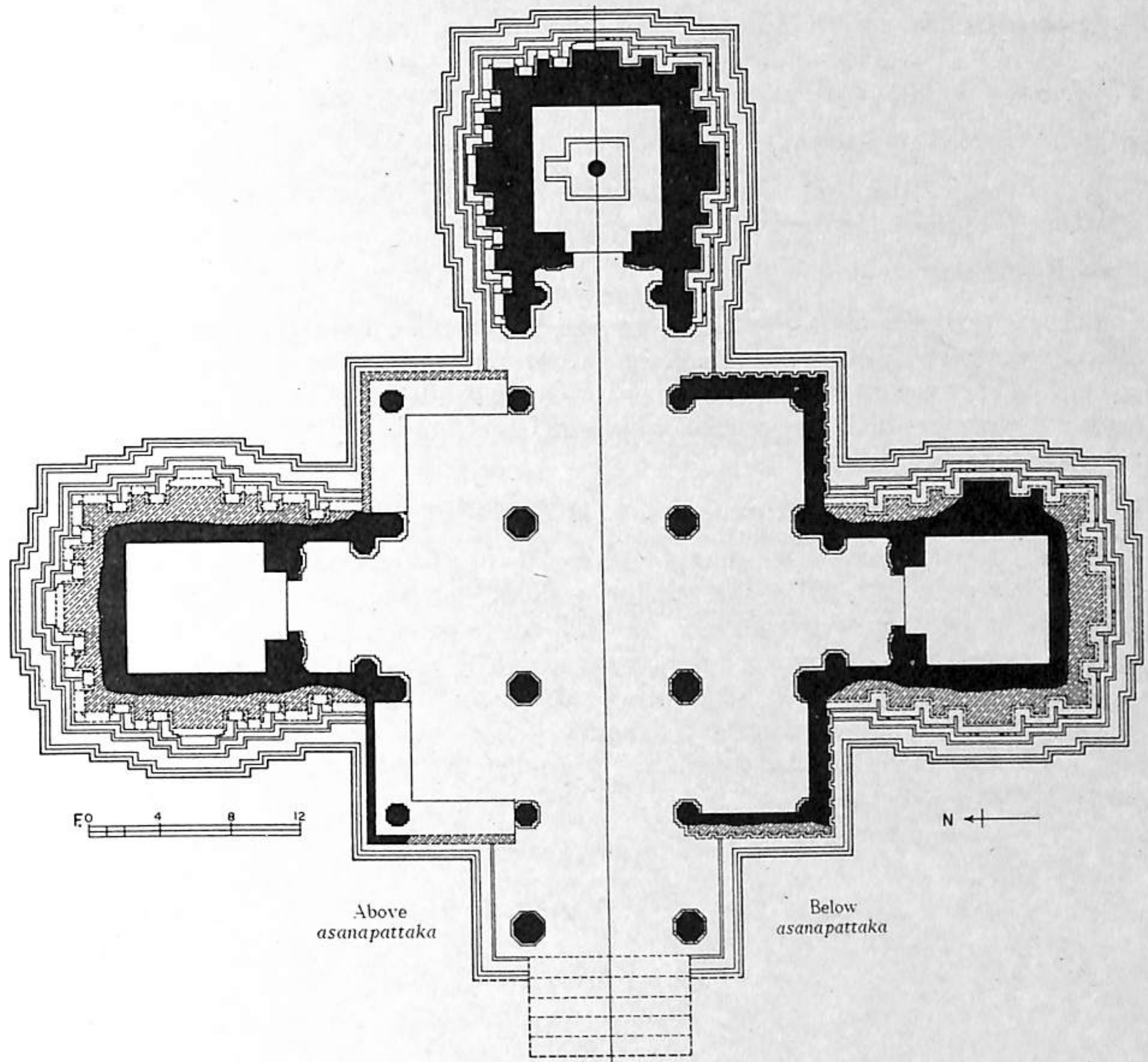


Fig. 189. Rājorgaḍh. Temple 1 (Nīlakaṇṭha), floor-plan.

in the sanctuary. The northern shrine may have been for Viṣṇu or Gaṇēśa; the southern for Brahmā or Dēvī.

At the back side of the main triple shrine stood two minor dēvakulikās as karṇaprāsādas.

The temple is one of those rare examples which chronologically and stylistically stand on a border line between the Mahā-Maru/Mahā-Gurjara and the Maru-Gurjara. While it preserves a few tenth century features such as the rājasēna with diamonds and bhāraputraka figures (Mahā-Maru), lean pratiratha (as in some late tenth century Mēdapāṭa temples as at Ahāḍ and Ēkaliṅgjī), vyāla figures in the recesses, chequer design in the kaṇṭha (Mahā-Maru), the absence of khuracchādya above the maṇḍōvara, and the Padmaśilā-ceilings inside the hall, it also adumbrates several features of the 11th century temples which are invariably encountered in the Maru-Gurjara class. These are the karṇaka replacing kumuda, the 11th century type of grāsapaṭṭī, niched figures on all kumbha-faces, suspended leaves at the bharaṇī-terminals, and the advanced form of the śikhara-jāla of the perforated type common in the 11th century

temples (and onwards) in Gujarat. In date, therefore, the building may be more comfortably placed at the fag end of the tenth century, which is the turning point in the stylistic expression of temple architecture for the whole of western India.

Temple 5 (not illustrated)

Only the mukhacatuṣkī of the hall survives. Its front pillars are like corresponding pillars at the Nīlakaṇṭha temple's porch.

Temple 8 (not illustrated)

Standing amid hutments, the building represents a simplified version of the Nīlakaṇṭha temple's central prāsāda, with virtually no adornment for the less elaborately moulded pīṭha, vēdībandha, and the jaṅghā. The bhadra niches follow the khattaka or deep niche form. They are empty. A few simple old pillars have been rebuilt in a very badly done new hall.

Loose sculptures and architectural fragments (Plates 804-809)

The site has many carved sculptures and architectural fragments deriving from the old temples, some stored in the sculpture shed (not documented and hence not illustrated here), some scattered around a few temples as well as near the sculpture shed. A niched frieze showing figural groups and a dancer (Plate 804), a figure of Gaṇēṣa with consort (Plate 805), standing Lakṣmī-Nārāyaṇa (Plate 806), a mutilated surasundarī (Plate 807) and some fragments of Samatala ceilings (Plates 808, 809) are good examples of the art of the second quarter of the tenth century such as noticeable at Nimāj.

M. A. Dhaky

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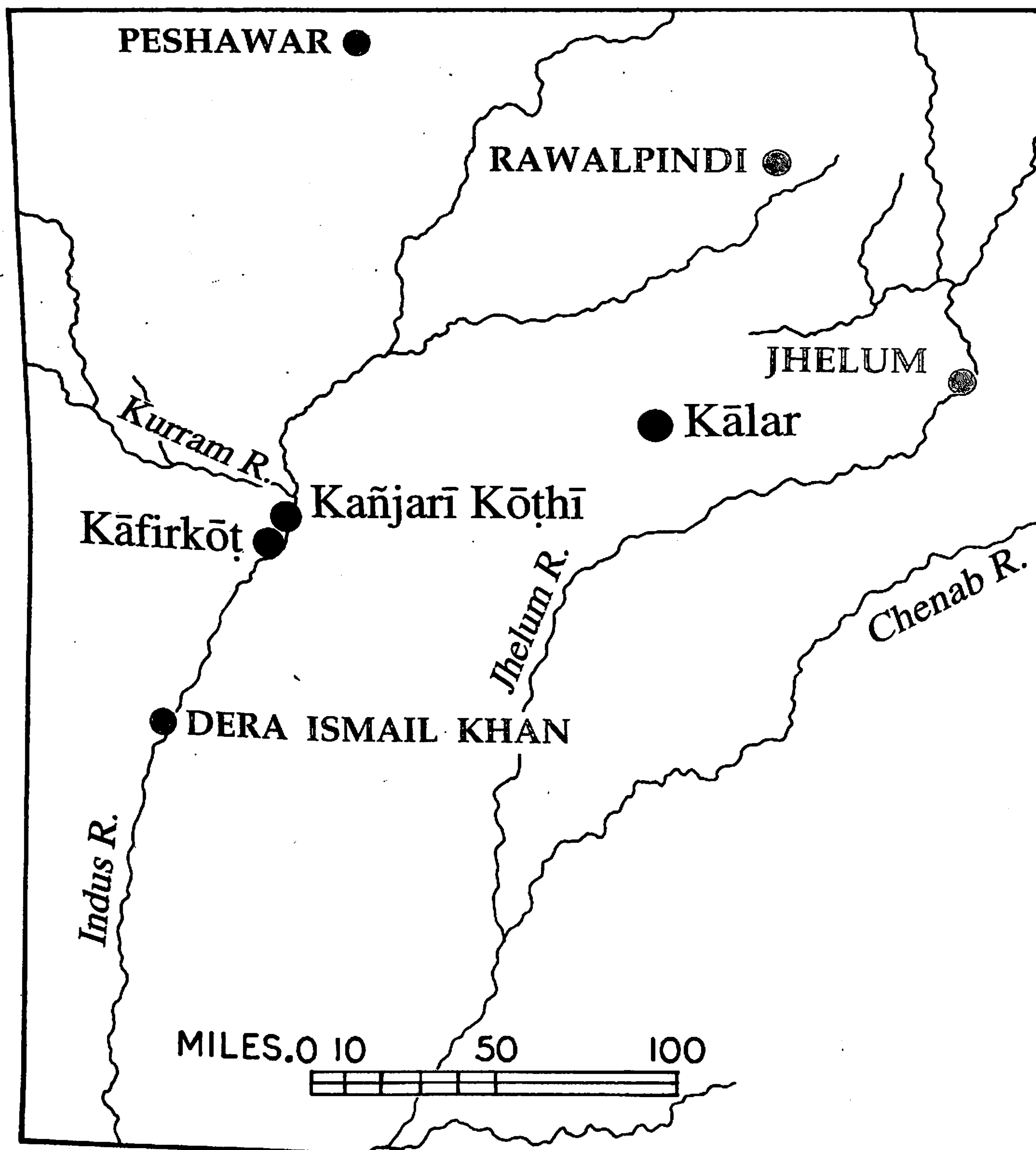
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Northwest Frontier and West Panjab (Pakistan), Local Dynasties, temple sites.

Beginnings of Medieval Idiom: Style of Northwest Frontier and West Panjab, *c.* tenth century A.D.

Local Dynasties

Historical Introduction

Ancient Kapiśa (northeast part of Afghanistan) and Gāndhāra (northwest Frontier and west Panjab) were ruled from ninth century onwards by the Brahminical Śāhi kings with their first capital at Kābul and the second at Udabhāṇḍapura (modern Hund) on the Indus. Lalliya was the first Śāhi ruler to shift his capital to Udabhāṇḍapura in *c.* A.D. 880-883. According to Kalhaṇa's *Rājataraṅgiṇī*, Lalliya was an ambitious ruler whose domain extended from the land of the Turuṣkas and the Daradas to the Panjab. He was an ally of the Gurjaras and a contemporary of the Kāśmīra king Śaṅkaravarmā (A.D. 883-902), and is believed to have had a hand in causing the Kāśmīra king's death in Uraśā (modern District of Hazārā) not far from the Śāhi capital. This was avenged by Śaṅkaravarmā's successor who defeated Lalliya and placed his son Kamaluka on the Śāhi throne. Kamaluka (*alias* Kamalavarmā) had a short reign and was succeeded by his famous son Bhīmadēva who ruled from *c.* A.D. 935 to 957. *The Rājataraṅgiṇī* has much to say of Bhīmadēva who was the maternal grandfather of the well-known queen Diddā (*c.* A.D. 980-1003) of Kāśmīra. Bhīmadēva constructed the temple of Bhīmakēśava in the typical Kāśmīra style at Bumzu near Mārtaṇḍa on the bank of the Lidar and was the only king of the dynasty to strike coins in gold while others issued silver and copper currency.

The next important Śāhi ruler was Jayapāla (*c.* A.D. 962-1001) who waged life-long struggle against the burgeoning Muslim power of the Yamanīs of Ghazna, as recorded by the Muslim historians. Jayapāla fought a sanguine battle against Subuktigīn in 986 but was defeated and had to cede Lamghan. He made another determined attempt with the concerted aid of the Brahminical kings of Delhi, Ajmer, Kālañjara, and Kanauj to recapture Lamghan but was again worsted. Jayapāla suffered the last ignominous debacle in 1001 near Peshawar at the hands of Maḥmūd of Ghazna who also shortly afterwards sacked the Śāhi capital of Udabhāṇḍapura. Thus troubled and humiliated by successive defeats, Jayapāla embraced voluntary death by leaping into the fire. Jayapāla was succeeded by his son Ānandapāla (A.D. 1001-1012) who, like his brave father, continued to fight Maḥmūd all his life with varying fortunes. After he lost the bloody battle at Bhīmanagara he followed a conciliatory policy towards Maḥmūd which was not liked by his valiant son and successor Trilōcanapāla (A.D. 1012-1015). The young king fought Maḥmūd at Nandana and again on the bank of the Tausi in A.D. 1015 but victory eluded the Śāhis, who lost their kingdom and are heard no more after A.D. 1026.

The Śāhi kingdom during its heyday comprised territories stretching from Sirhind to Lamghan (on both banks of the Kābul river) and from the borders of Kāśmīra to Multān. While Buddhism and Śaivism flourished simultaneously in Kapiśa and

Gāndhāra, Brahmanism was dominant in the southern part of the Śāhi dominion. The Śāhis were devotees of Śiva but extended liberal patronage to all sects. Thus, out of the four available Śāhi inscriptions, two are devoid of sectarian affiliation, while two are Śaiva, one specifically referring to the building of a Śaiva temple. The Śāhis also acted as bulwark of Aryan religion and culture and encouraged art and learning. Ugrabhūti who wrote the *Śiṣyahitanyāsa*, a Sanskrit work on grammar, was a teacher and instructor of king Ānandapāla. The Bakhshali Manuscript discovered near Peshawar is an important early Sanskrit work on mathematics transcribed in *c.* ninth century A.D. Under the Śāhi patronage was evolved the Śāradā script which is used not only on their coins and inscriptions but for all contemporary manuscripts as well as writings in the northwest region, Kāśmīra and the Panjab.

The surviving Śāhi temples are all dilapidated and have lost their sculptures and enshrined images. A Śāhi inscription, however, records the construction of a Śiva temple, while we know from the *Rājataraṅgiṇī* that Bhīmadēva had built a Viṣṇu temple and named it Bhīmakēśava which still survives at Bumzu in the Kāśmīra valley. The known contemporary sculptures from the Śāhi territories include representations of Śiva both in the liṅga and vigraha forms, līlāmūrtis of Śiva, besides sculptures of Gaṇēśa, Kārttikēya, Viṣṇu as Vaikuṇṭha, and Sūrya.

Architectural features

The Śāhi temples which have survived in the "Northwest Frontier" and ancient Siṁhapura in the west Panjab (Pakistan) pertain to a Nāgara sub-style with a jaṅghā articulated by four pilasters of distinctive design and a sloping bhadra niche, a broad varaṇḍikā with staggered pair of kapōtas or kapōtapālīs and a normal Latina śikhara on some temples but one of a peculiar design on two Kāfirkōṭ temples. The śikharas of the Kāfirkōṭ temple "A" and of the Kañjarī Kōṭhī just outside Kāfirkōṭ are adorned with two horizontal tiers of broad kapōtapālīs fronted by large gavākṣa-dormers (as on the Gop temple in Saurāṣṭra), surmounted by a tier of bold āmalakas, one above each dormer, which is a new feature. The succession of three tiers is again repeated on Kāfirkōt Temple "A" which has the least damaged śikhara, though the top here, too, is missing.

The kapōtapālī of the Śāhi temples is invariably of the broad variety and underscored by plain tulās of one to three bands. The pilasters are Rucaka with two rows of peculiar floral petals resembling shield pattern on the capital and minor spiral terminals on the bracket. With the pilaster-bracket somewhat reminiscent of an Ionic derivative and the bhadra-niche and the doorway with inclining sides, these temples betray impact of the lingering Gāndhāran features.

Kāfirkōṭ, Temple complex (Plates 810-812)

Kāfirkōṭ is situated in District Dera Ismail Khan of Pakistan on a spur of the Khasor range of hills overhanging the right bank of the Indus, about eight miles below its confluence with the Kurram river. The place lies 56 miles west of Amb.

Inside the ruined fort of an indeterminate date are the remains of four temples of *c.* tenth century and built of limestone ashlars of a porous variety. Two of them are much dilapidated, while two are in tolerably preserved condition. They all face east and mainly consist of a garbhagṛha, internally measuring 5 to 12 ft. square and externally 13 to 21.5 ft. square. The vēdībandha has two plain courses topped by a bold kalaśa with a crowning minor kapōta, together resembling a vessel with well-formed rim. One temple has plain jaṅghā while on the remaining the jaṅghā is dvi-aṅga,

adorned with four pilasters and a small sloping niche in each bhadra. The bhadra-niches are plain on two temples and ornate on a third. The pilasters on the jaṅghā have a kumbhaka repeating the mouldings of the vēdībandha, a plain Rucaka shaft, and a capital adorned with two rows of shield-like (floral petals?) ornaments crowned with a bracket with spiral terminals. Only one temple has preserved the doorway which has sloping sides like the bhadra-niches.

The best preserved temple (Temple "A" of Cunningham and Stein; Plates 810, 811) has on the wall above the pilasters a regular series of large square holes, meant for timber beams which probably supported the missing roof of the ambulatory. The broad varaṇḍikā shows two staggered kapōta courses above which occurs a gradually receding dvi-aṅga śikhara of unique design. The śikhara preserves five horizontal tiers of which the first two consist of segmented courses of broad kapōtapālī underscored by a plain band of tulās and fronted by bold gavākṣa-dormers, two on the bhadra, and one each on the karṇas. The third tier consists of very bold āmalakas, one above each gavākṣa-dormer. The gāḍha of the gavākṣa-dormers is embellished with a lotus flower. The fourth and the fifth tier, which have receding width, repeat the broad segmented kapōtapālī courses; but the central offset in each case shows only one śūrasēnaka of diminishing size. The sixth tier repeats the damaged course of four āmalakas. The upper part of the śikhara with the crowning members is lost. The garbhagṛha interior has plain walls supporting a corbelled hemispherical ceiling with a carved floral ornament on the soffit.

Stein has also published with illustration a similar but more ornate temple locally known as Kañjarī Kōṭhī, situated just outside the Kāfirkōṭ fort to its northwest along the bank of the Indus. Its śikhara duplicates the design of Temple "A" of Kāfirkōṭ, while its vēdībandha and jaṅghā show more elaborate ornamentation. The vēdībandha has several mouldings including an antarapaṭṭa carved with ratnapaṭṭī and a crowning kapōtapālī underpinned by a tulāpīṭha. The jaṅghā has on the bhadra a small sloping niche inside a larger one with an ornate frame and a pediment while the karṇas are embellished with sham latticed windows crowned with elegant udgama-pediments. The domical ceiling of its garbhagṛha, adorned with a lotus flower, rested over pendentives which reduced the square of the plain walls to an octagon.

Temple "C" of Kāfirkōṭ (Plate 812) is the largest shrine at the site, of a well-articulated dvi-aṅga design, and has a more ornate vēdībandha and a bhadra-niche of the jaṅghā with elaborately ornamented pediment. Its varaṇḍikā comprises a kaṇṭha sandwiched between a pair of broad kapōtapālīs, underscored by a band of tulās and its tri-aṅga Latina śikhara has a bold jālaka of gavākṣa arches; however, the temple being much dilapidated, has lost the vēṇukōśa. Nevertheless, the existence in the Śāhi domain of this temple and its duplicate at Kālar proves that the Śāhi architects were familiar with the Nāgara formula.

Stylistically, all the temples of Kāfirkōṭ including the Kañjarī Kōṭhī are assignable to the second quarter of the tenth century, coinciding with the reign of Śāhi Bhīmadēva.

Kālar, Brick temple (not illustrated)

The brick temple at Kālar in District Jhelam is situated north of the Salt range on the hillock overlooking the bank of a minor tributary of the Indus. The east-facing temple consists of a dvi-aṅga garbhagṛha, internally measuring 7 ft. 3 in. square and externally 16 ft. square, preceded by a short kapilī.

The upapīṭha and the lower part of the vēdībandha are much too undermined. The upper part of the vēdībandha preserves a plain and broad antarapaṭṭa divided into compartments and crowned with a kapōtapālī underscored by two bands of tulāpīṭha. The

jaṅghā repeats the design of the Kāfirkōṭ Temple "A" with its distinctive pilasters and the sloping bhadra-niche surmounted by an udgama pediment. The varaṇḍikā consists of a very broad kaṇṭha between a pair of kapōtapālīs, each underscored by three bands of tulās. Above the upper kapōtapālī rises the Latina śikhara of three aṅgas with well-integrated jāla of large gavākṣa dormers, closely resembling that of Kāfirkōṭ Temple "C". The śikhara is preserved to a height of two levels as indicated by the heavy bhūmi-āmalakas along the vēṇukōśa, a strip of which in the southwest corner has survived for a further height of five feet.

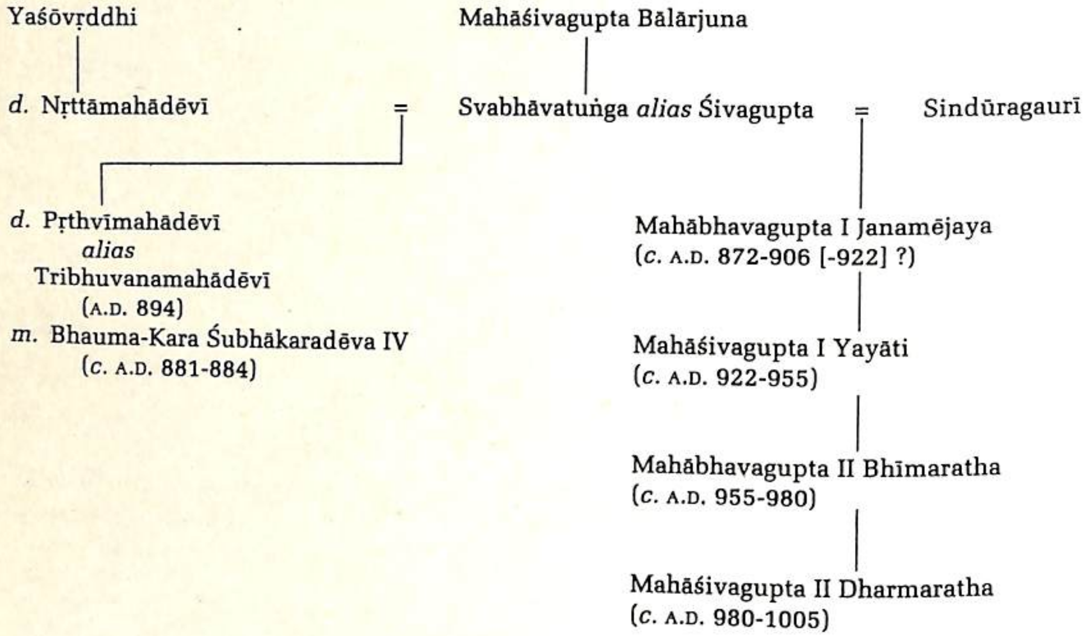
Stylistically, this temple seems coeval with the Kāfirkōṭ complex and may likewise be dated in the second quarter of the tenth century A.D.

Krishna Deva

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Genealogical Table: Sōmavaṁśi/Sōmakulin kings of Kaliṅga



Beginnings of Medieval Idiom: Kaliṅga style, phase 3, *c.* A.D. 950-1000

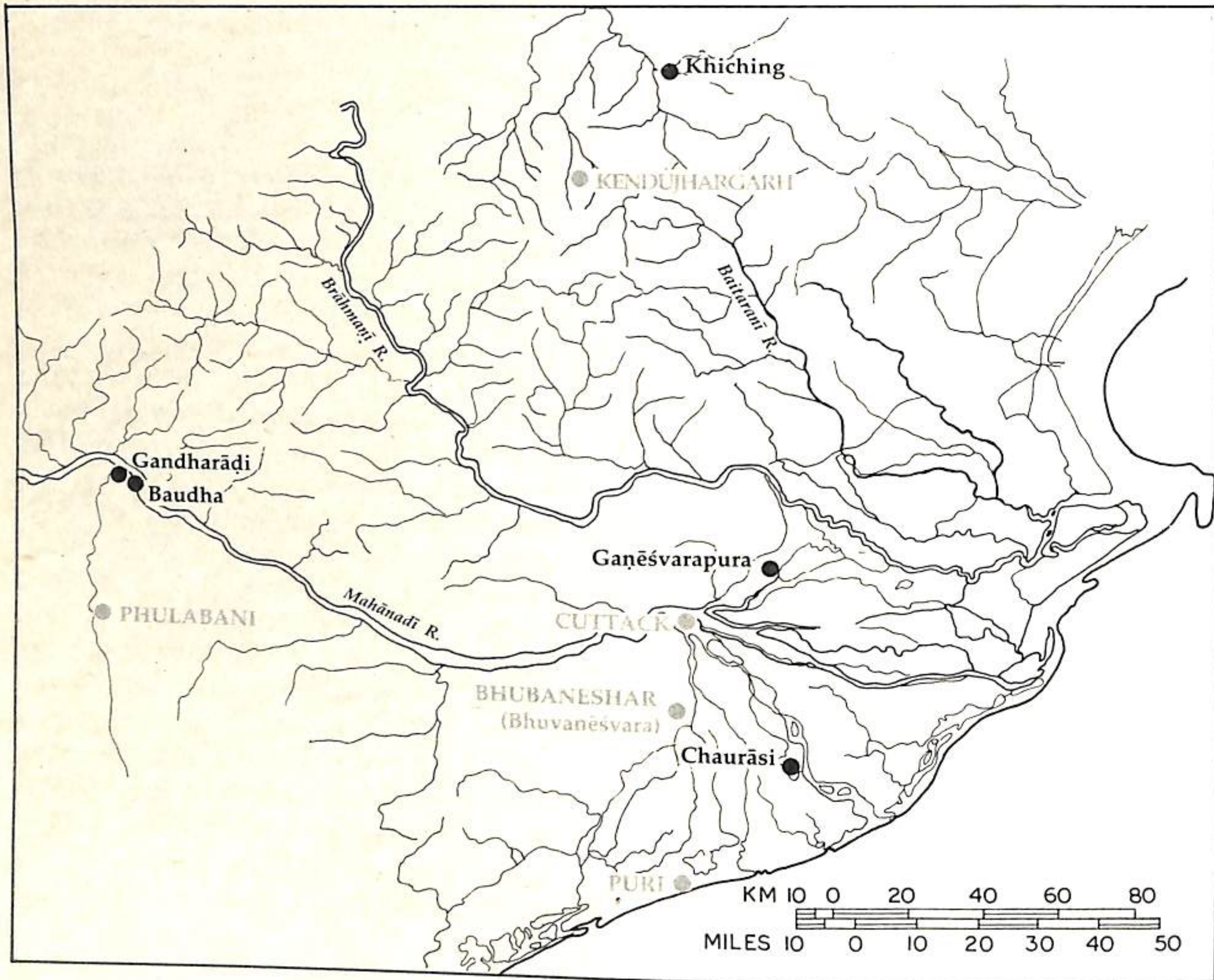
Sōmavaṁśis: Phase I

Historical Background

The Sōmavaṁśis *alias* Sōmakulins had succeeded the Pāṇḍuvaṁśis as rulers in Dakṣiṇa Kōsala. Śrīpura was their capital. From Mahāśivagupta Bālārjuna of this line, came a descendant Svabhāvatuṅga who established connection with, and thus made the beginning gradually of extending his dynasty's power over the western region of the neighbourly eastern state of Kaliṅga. Some time soon after the first half of the ninth century, conflicts with their ambitious westerly neighbours, the Cēdi-Kalacuris of Ḍāhala, increased in frequency; and although staved off by Svabhāvatuṅga, in the time of his successor Mahābhavagupta Janamējaya, the Cēdi thrust pushed the Sōmavaṁśis into Kaliṅga territory. Here they initially established their seat of governance at Vinitapura (Binkā).

Svabhāvagupta had two consorts, Nṛttāmahādēvī whose daughter Pṛthvīmahādēvī *alias* Tribhuvanamahādēvī was given away in marriage to the Bhauma-Kara king Śubhākaradēva IV (*c.* A.D. 881-884); the second consort Sindūragaurī's son ascended the throne as Mahābhavagupta Janamējaya in *c.* A.D. 872. He possibly had enjoyed a long rule of about 50 years. Plausibly in the Bhauma-Kara politics of succession he aided his step sister, dowager queen Tribhuvanamahādēvī, to become the ruler. The Bhauma-Kara kingdom by then had been shaken by the Pāla incursions on one hand and on the other had suffered from the lack of rightful male heirs in their dynastical line. Their depleted strength eventually helped Janamējaya to expand the Sōmavaṁśi power as far as the coastal Kaliṅga and he next assumed the title 'Trikaliṅgādhipati', formerly more legitimate of the Bhauma-Kara kings. His successor Mahāśivagupta Yayāti was likewise a powerful ruler who had re-established the image of Puruṣōttama Jagannātha at Pūrī, which earlier in *c.* A.D. 800 had been removed during the invasion of the Rāṣṭrakūṭa monarch Gōvinda III. Though nothing very eventful is known from the reign periods of his two successors, Bhīmaratha and Dharmaratha, it seems that their rule was relatively stable and their times were peaceful. Of the extant temples of this age, several had been built during their times, though there was some small contribution noticeable not only within the territory of the progressively fading Bhauma-Kara dynasty but plausibly also in the domain of the Bhañja rulers, particularly in the Utkala country.

Like the Bhauma-Kara monarchs, who from the early ninth century had given up Buddhism and become the devout followers of Śaivism, the Sōmavaṁśi kings, too, were staunch worshippers of Śiva. The Pāśupata and the Śaivasiddhānta (Mattamayūra) were then the prevailing sects of Śaivism in Kaliṅga. Most of the extant temples of Kaliṅga in this period were, as a result, dedicated to Śiva, although stray



Kaliṅga (Orissa), Sōmavaṁśis, temple sites (Phase I).

finds of the images of Buddha and Buddhist divinities and in a little larger number the Jina images would testify to the survival as minor presence of these two Shramanical sects amid the preponderant Brahminical following. There is, of course, no positive evidence of the royal temple-building activity in this phase of Kaliṅga history. That will be prominently in evidence in the next phase covering the first three centuries of the second millennium.

Stylistic Origins

The Kaliṅga style of architecture is in a class by itself even when its generic links with the contemporaneous styles of central and upper India and of the upper Rajasthan of the Mahā-Maru zone can be discerned. Within the ambit of its own stylistic manifestation in the successive major historical periods was produced an architecture that shows an overall continuality but not an unbroken continuity. Indeed, between the major epochs of development, there are visible gaps even when some definite formal connections between the preceding and the succeeding phases can be perceived. The evolution doubtless had been progressive though not linear. The preceding Bhauma-Kara period had introduced its own ideas and together with them the fresh norms, forms, and features, the master builders at a few places, as noticeable at Bhuvanēśvara (Vaitāla deul group), Ratnagiri etc., had made successful efforts to soften down the massiveness of the total form by eliminating the ponderous character noticeable of the major components of the sections and the individual mouldings in the buildings of the seventh century. The process of refinement was carried further under the Sōmavaṁśis; but again the architects and sculptors of the new era adopted some selective elements and features such as in part referable to the buildings like the Siṁhanāthēśvara temple in the Siṁhanāda island, Sōmēśvara at Mukhaliṅgam, the Mallikēśvara temple at Padmapura (for the general form, rēkhā-batter, and jāla of the śikhara) etc. And, at the same time, there suddenly appear some novel features as well as new ways of articulations that led to ideal combinations, co-ordinations, and total harmonizations. In view of these abrupt leaps in forward direction, lacunae in the chain were inevitable, the complete picture of the tenor of evolution cannot in fact be perceived or documented. All new features and fresh treatment which alter the face of architectural expression cannot, then, be traced back stage by stage. However, a very important and major evolutionary stage of fulfillment did reach its destination as well as culmination for this particular historical and cultural phase. The building forms produced are now ideally integrated, soothingly harmonious, and scintillatingly vibrant in appearance, indeed in an unprecedented manner. The building now radiates a look that is perfected as well as handsome. It tempers down, in fact replaces, the excessive rigour of the earlier buildings with pleasing elegance. While ornamentation is the very life of any medieval Indian temple, nowhere else, with the exception of a few Hoysaḷa temples of Trend "B" in Karnataka (and Banteay Srei temple of A.D. 967 in Īśvarapura in Cambodia), it seems totally cogent and intensely organic, as if growing from within, being thus in absolute harmony with the moulded surfaces of the exterior. In certain cases it is unique, for nowhere else in medieval India was it even conceived. The moment now had arrived when everything for the first time seems to have fallen in its proper place. Archaisms of all sorts now totally disappear from the scene, and there will be no looking back from some of the forward trends now set in motion by this youthful and dynamic new style.

Not many temples were built in the tenth century in Kaliṅga, indeed not more than eight or so are known. But each building reveals a tendency to experiment and play with possibilities until the first most perfected paradigm had been shaped,

particularly in the examples at Bhuvanēśvara. The twin temples at Gandharāḍi, three shrines at Baudh, the Varāhī temple at Caurāsī, the Pañca Pāṇḍava temple at Gaṇēśvarapura, the three temples at Bhuvanēśvara, and the Kiñcakēśvarī temple at Khiciṅg are about the only extant buildings of this phase. None of these are notable for scale; indeed all of them are of very moderate dimensions. But each represents, in one way or the other, a noble vision of its creator, the guild-master. Some of the standardized elevational patterns noticeable of the many buildings of the next phase are based on the formal features and decorative conventions established in this Sōmavaṁśi phase when the medieval Kaliṅga architecture attained its first characteristic appearance. But that is the story reserved for the next volume in sequence.

Architectural features

Ground plans: prāsādas

The plans for the prāsādas are based on a square of pañcaratha (tri-aṅga) specification, the participating rathaka-bays are kōṇa (corner/angle, "karṇa"), anuratha (adjoining buttress, elsewhere called "pratiratha"), and ratha or madhya-ratha (elsewhere more commonly known as "bhadra"). The examples are at Gandharāḍi, Gaṇēśvarapura, Bhuvanēśvara (Muktēśvara and Tīrthēśvara), and Khiciṅg. The pañcaratha configuration laid on a rectangle is met with at Caurāsī and at Bhuvanēśvara (Gaurī). The three shrines at Baudh are based on eight-pointed star. Plans of the sāndhāra specification were never attempted in Kaliṅga architecture, not even in the next phase when three of the very largest temples—Liṅgarāja at Bhuvanēśvara, Jagannātha at Purī, and Sūrya at Kōṇārka—were built. With the sole exception of the Muktēśvara temple at Bhuvanēśvara, which faces west, the rest (except one at Baudh) are oriented toward east. Two temples—Nīlamādhava at Gandharāḍi and the Gaṇēśvarapura, main shrine—are dedicated to Viṣṇu, the Vārāhī temple at Caurāsī and the Gaurī temple at Bhuvanēśvara to the forms of Dēvī, the rest to Śiva. No extant building belongs to the Buddhist or the Jaina creed, although stray finds of images of their deities pertaining to this phase made in the past at a few places indicate toward their existence at one time.

Ground plans: maṇḍapas

The twin temples at Gandharāḍi and the temple at Caurāsī have rectangular halls which formally are the descendants of the hall at the Paraśurāmēśvara temple at Bhuvanēśvara (seventh century), vaguely reminiscent of the barn-cabin shape but in this age with clearly and more elaborately moulded as well as having a decorated exterior. Bhuvanēśvara's Gaurī temple has lost its original hall. The subsidiary shrines at Baudh and those that survive at Gaṇēśvarapura have had slightly projecting prāggrīva-portico but no mukhacatuṣkī-porch. The organically harmonizing gūḍha class of hall with Phāṁsanā roof occurs at the Muktēśvara temple. (The main shrine at Gaṇēśvarapura, if it was not after the Gandharāḍi type but that at the Muktēśvara temple, is very much ruined and cannot enlighten on this point).

Prākāra

A purely decorative low walling like a miniature rampart wall (moulded and decorated) occurs at Bhuvanēśvara's Muktēśvara temple. (Later, in the next phase, plain but high and functional compound walls surrounding the temple complex will appear at several places.)

Jagatī/pīṭha

The prāsāda (with its hall) in several cases in this phase stands on a jagatī-platform (called pīṭha in later Kaliṅga terminology) which is generally low and narrow and elevationally somewhat akin to the Mañcabandha class. The examples are the two temples in Bhuvanēśvara (Gaurī and Muktēśvara). Also, a jagatī of moderate height and width and somewhat simulating the hall's wall mouldings in elevation is met with at Gandharāḍi. Those of the Baudh temples and the Gaṇēśvarapura complex have largely lost their outer moulding-facing. The true pīṭha, that is to say "base" (in the central and western Indian sense), tightly articulated with and underlying the wall of the temple, is virtually absent in Kaliṅga with perhaps the sole exception, a little later, of the Rājarāṇī temple (*c.* A.D. 1020) at Bhuvanēśvara.

Elevation: prāsāda

The shrine proper starts directly from the vēdībandha (as in the many temples of the Pratīhāra period in central and upper western India). The individual shapes of the constituent mouldings of the vēdībandha, however, are here handsomer, more streamlined, very graceful, and their carved ornamentation also differs and is as thoughtfully applied and organically blending as it is in very good taste as well. There is no streak of relative heaviness of the central and upper western Indian contemporaneous analogues. The kumbha here has a carved khurapaṭṭī (elsewhere known as "khura") at the lower end, and a paneled figure with nāsikā (elsewhere called "ṭhakāra")-pediment applied centrally on the faces. This moulding is followed above by the carved but flattened (not rotund as elsewhere seen) kalaśa-torus, usually with an ornamental enrichment of a vallarī or leafy shoot (or rarely mañjarī or floral shoot) carved at its central point and often of considerable beauty. (This decorative motif in general does not occur outside Kaliṅga but will be increasingly used here in the next phase.) Next, after a negligible galapaṭṭī (antarapaṭṭa) occurs the kapōtapālī with a carved mukhapaṭṭī at its lower end. (This element, wherever it figures, lends considerable elegance to the moulding it is associated with.) The jaṅghā is treated differently at different rathaka-bays. The kōṇa-jaṅghā is often shown as a bifacial Rucaka or Bhadraka (or Vardhamāna) pillar displaying a fine spread of patra-vallī or vanalatā-creeper topped by a well-harmonized and usually very gracefully rendered kiṅkiṇikā-jāla, and further up sometimes by a sort of capital of three clasped mouldings, and finally a square panel with beaded frame containing a fine figure of a bhāraputraka-atlantid. The anuratha of the jaṅghā normally has a niche with a multi-tiered roof crowned with a Karkara-śikhara. The madhya-ratha displays a highly decorated and impressive deep niche defined by a pair of beautifully carved dwarf pillars. (These three identical cardinal niches contained the pantheonic or related divinity, now at several sites missing.) Below each niche, set between a pair of narrowed vēdībandha-piles, is a multi-tiered tilaka, a feature of considerable elegance that is not encountered in this way outside the Kaliṅga territory. And inside the niche meant to be above the image as a canopy, is a five-tiered ornamented pile of much comeliness, such as is not met with in India outside Kaliṅga but is present in the bhadra-khattakas of Caṇḍi Pantadēva at the Dieng Plateau in Central Java in the late eighth century. The jalāntara-recesses sometimes contain nāgastambhas, a motif of exceptional charm, adding much to the aesthetic effects of the kaṭi or jaṅghā elevation. (Again, this feature is virtually absent in the temples of the preceding phase and rarely recurs after the tenth century. What is more, it is not encountered outside Kaliṅga.) At the Muktēśvara temple in Bhuvanēśvara, at a few spots, occur a vyāla with a rider, a motif which can be traced

back in the temple's association to the Gupta period from the fragments in Sarnath Museum in Vārāṇasī.

Between the jaṅghā and the śikhara intervenes a bistriated varaṇḍikā where the kaṇṭha (located as usual below the upper kapōtapālī) harbours interesting decorative motifs in panels.

The Latina śikhara, wherever it occurs, now attains a well-integrated form with more graceful rēkhā-curvature expressed through the powerfully delineated vēṇukōśa. The salients between the kōṇas, as elsewhere, were intended to be covered by jāla-web, the finest example figuring at the Muktēśvara temple. The madhyālatā or the śikhara's central salient over the madhya-ratha, at its lowermost section, displays a beaded nāsikā or candraśālā (dormer-motif), with grāsa or siṁha-head crest, usually very clearly delineated in low relief, its mukhapaṭṭī-border shows decorative carving, and the gāḍha-cavity displays grāsa-head, full-blown lotus, etc. The candraśālā is completely in tune with the total form and décor of the śikhara. At its curved shoulder-flanks is sometimes seen a pair of inclining pramatha-goblins, ranging from serene to bizarre variety; this feature imparts the candraśālā-motif a monogram-like appearance as at the Muktēśvara temple. (The madhyālatā of the Bhūmija śikharas usually carried at its lower end an ēkavali-śūrasēna or single nāsī-dormer; but no Latina temple, outside Kaliṅga territory, is known to bear this beautiful feature.) While it is true that the śukanāsa as a feature did occur for once in the Vaitāla deul group, it is mostly conspicuous by its absence in Kaliṅga architecture: it is largely because of the shortness of kapilī-walls which discouraged its development. Instead, the nāsikā applied in bas-relief on the other three faces is repeated also on the fronton with or without a niche below. (Its gāḍha sometimes carried a divinity figure, the tilaka's tiered roof etc.) The āmalasāraka capped with karparī and kalaśa-jar are, as elsewhere, the crowning members of the Latina śikhara. (At Gandharāḍi, what occurs is the ākāśaliṅga-finial for the Śaiva and the cakra-disk for the Vaiṣṇava shrine in lieu of the kalaśa.)

The other type of shrine being rectangular, as are the Vārāhī temple at Caurāsī and Gaurī temple at Bhuvanēśvara, has a different kind of elevation for the superstructure. It is of a staggered storied variety (instead of rectangular Latina as previously noticed at the Vaitāla temple, Bhuvanēśvara) having a progression like a Bhūmija shrine, but with some notable differences in that, instead of the śikharikās crowning the kōṇa and the anuratha, here there are a sort of Phaṁsa-kūṭas; and the mālā-spine at the bhadra of a Bhūmija śikhara is here replaced by a series of storey-wise staggered nāsikās or candraśālās. Also, the crowning member here is not a Valabhī but a new type, a rectangular cupola (what may be called Karkara-śikhara) that has no candraśālā-gable ends at the shorter sides. It looks as if it is a Dravidian Brahmacchanda śikhara cast in a rectangular mode instead of square. The shrine thus has a vague appearance of a small southern gōpura from the back side and of a Dravidian vimāna at the profile (as at Caurāsī). The southern analogy, however, ends here because, unlike in a Dravidian śikhara, the lower end is provided with a carved mukhapaṭṭī and the central dormers or "mahānāsīs" at the four faces have the intricately ornamented Kaliṅga form, not the one of the several known Dravidian types. Again, what the Dravidian temples use for a rectangular building is the śālā-śikhara (Valabhī) and not the cupola type rendered on an oblong configuration. It is likely that the idea for a staggered progression in superstructure was got from southern Kosala and that of the Drāviḍa-like śikhara-cupola from the Rāṣṭrakūṭa-Calukya territories of the early tenth century Karṇāṭa and coastal Āndhradēśa. The Caurāsī and the Bhuvanēśvara's Gaurī buildings being small, possess only two stories below the crowning Karkara-śikhara.

Elevation: Maṇḍapa

The mukhaśālā type of the gūḍhamaṇḍapa or closed hall is everywhere the rule, the columnar raṅgamaṇḍapa or semi-open hall having a dwarf walling made up of rājasēna, vēdikā, āsanapaṭṭa, and the culminating kakṣāsana-backrest one totally misses in Kaliṅga architecture in all phases of its existence. The hall's elevation here has its own peculiar features including a jāla-screen inserted at the madhya-ratha, the details will be discussed in each particular instance in the descriptive section. The roof of the hall consists of large slanting śūrpacchādya over the aisles with a raised central roofing over the śālā or nave-vessel (Gandharāḍi, Caurāsī) or a Phāṁsanā roof (Muktēśvara temple), the latter form will develop a spectacular appearance in the future Kaliṅga buildings.

The maṇḍapa as well as the garbhagṛha is entered usually through a doorway with triśākhā-frame having narrow but finely carved vallī, parṇa or leafy sequence, and inhabited vine types of jambs with door-guardians and related figures below at the pēdyā and a lalāṭa figure above; and still above it comes a paṭa or lintel (usually totally out of tune with the doorframe) bearing the planetary divinities. The interior can have columns (now largely missing) but is mostly astylar. In appearance it is plain like the interior of the early cave temples, sombre, and uninspiring. The beautifully carved pillars and ceilings of central Indian, western Indian, and Karṇāṭan temple halls one misses here. The interior thus is too stark and harsh in look compared to the building's glorious exterior, the only exception is the Muktēśvara temple which has a nobly carved ceiling.

The tōraṇa adjunct occurs only at the Muktēśvara temple.

Gandharāḍi, Siddhēśvara and Nīlamādhava (Figs. 190, 191; Plates 813-817)

These twin, east-facing, Latina temples, identical in plan and in elevation (Fig. 191; Plates 813, 814), stand in juxtaposition on a moulded jagatī-platform of moderate height. The platform's elevation is marked by a series of niches with bosses for decoration left unworked. Their tops were crowned with tiered roofs which serially were connected and had been raised above the uttānapaṭṭa-floor at the top of the platform. They in conjunction, at the upper end, must have served as a parapet-walling as well.

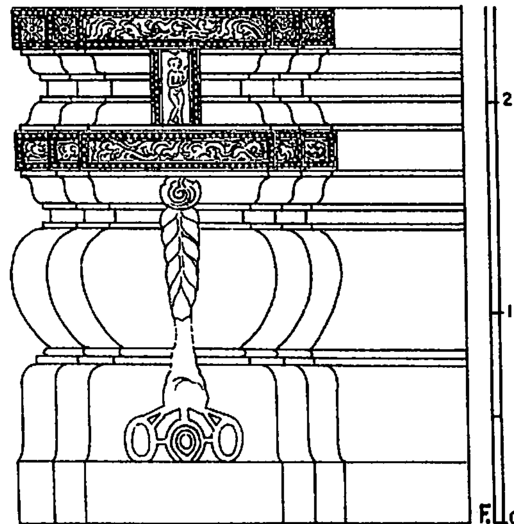


Fig. 190. Gandharāḍi. Siddhēśvara temple, vēdībandha.

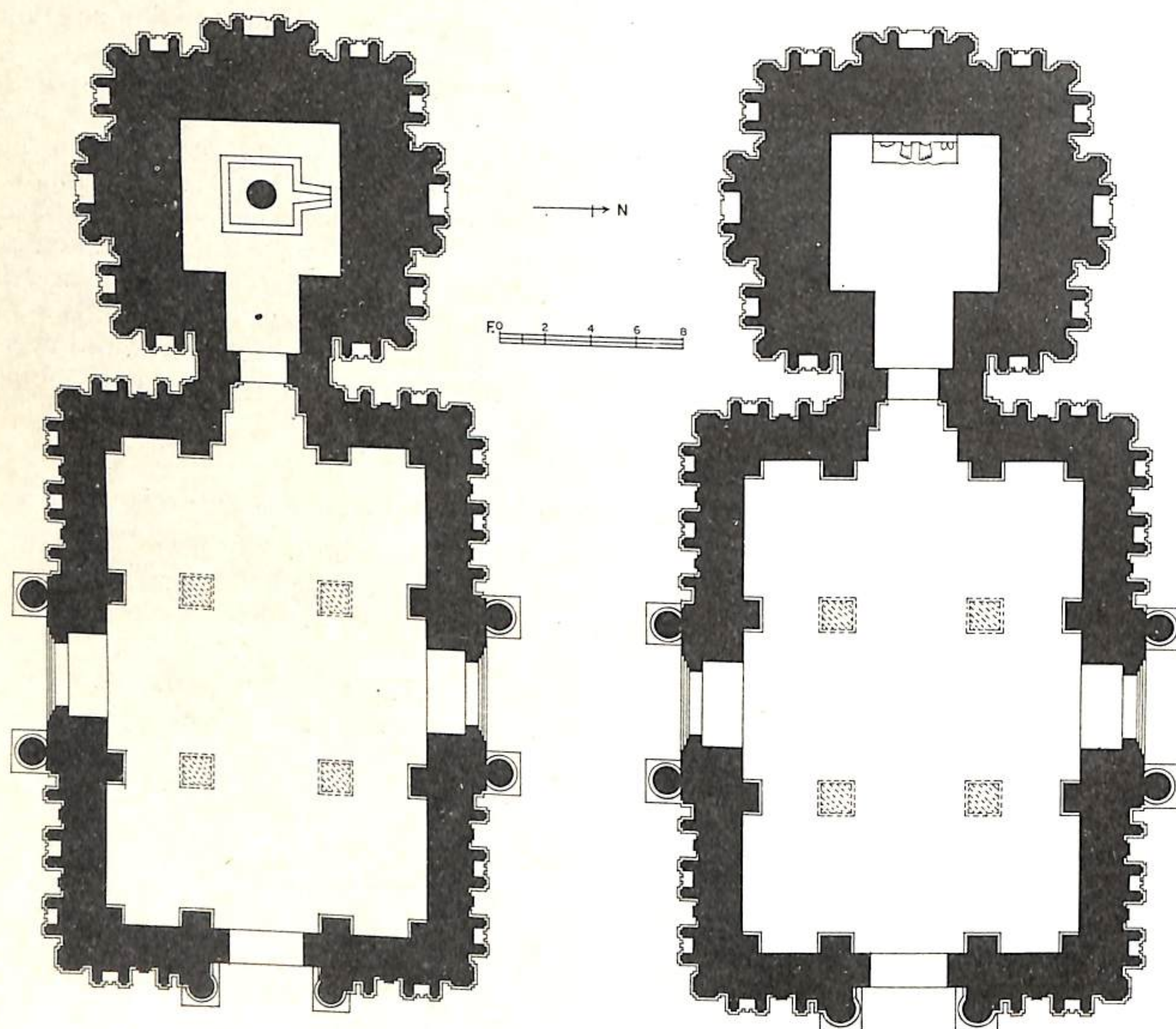


Fig. 191. Gandharāḍi. Siddhēśvara and Nīlamādhava temples, plan.

Both prāsādas are pañcaratha (tri-aṅga) on plan. Their elevation starts from the vēdībandha followed by kaṭi or jaṅghā and varaṇḍikā; next comes the sapta-bhauma mañjarī or śikhara. The vēdībandha alone had partially completed decorative programme (Fig. 190). The jaṅghā of the kōṇa-rathaka shows carving at its lower section; but above it the latā or patra-vallī is not carved. Also, the festoon above is traced out but left undetailed. The tilaka-niches at the anurathas are likewise without the decorative enrichment. This is also the case with the madhya-ratha's flanking niche-pillarettes and the other associated mouldings. Likewise, for the śikhara, the bosses have been decked out but not worked for detailed carving. Hence, in the absence of the jāla-mesh, the madhyālatā and the flanking salients show a grid-like pattern of the surface (Plate 815). The bosses for nāsikās or the candraśālikās, too, have been left undone for the carved detail.

At the termination of the four madhyālatās, there were four figures of the seated deities at the central points of grīvā-section; a few of these are still in position.

The āmalasāraka of the Śiva temple is crowned with an ākāśaliṅga finial (Plates 813, 814) and that of the Viṣṇu temple by a cakra-disk (Plates 813-816), the āyudha-emblem of Viṣṇu.

The blocked out mouldings of the halls of both the temples have not been tooled for final shapes and their ornamentation. The longer walls (northern and southern sides) have kōṇas, next to which comes the tiered-top three niches in series; of these niches, the third one that lies near the madhya-ratha is split for want of room. Each niche has a pair of narrow vēdībandha piles which includes in the space between them a thin and tall tilaka. The jalāntara-recess between these niches are filled with pilasters, each one standing on its own separate vēdībandha. The madhya-ratha is defined by a pair of prominent nāgastambhas; it centrally displays the Gōnētra jāla and above it a tri-segmented but unworked canopy of tiers (Plate 817).

The eastern opening of each hall is defined by a pair of nāgastambhas between which is the unworked doorframe. The rest of the wall has two niches (instead of three of the longer side). In point of fact, even the garbhagṛha-doorframes of the two temples are without the usual ornamentation. According to earlier reports, there were four plain pillars (of Rucaka order) in each hall (like the corresponding plain wall-pilasters) which, however, have disappeared some decades ago.

In the garbhagṛha of the Nīlamādhava temple stands Viṣṇu's damaged image. One other Viṣṇu image, also damaged but in quality superior to the last one, is kept in the hall. There were a few other images, large and small (which once may have occupied the niches of the exterior walls), kept in the halls as earlier reported. Several of these, however, have since then disappeared.

Stylistically, the temple may date from *c.* 925 or thereabout.

Baudh, three temples (Figs. 192, 193; Plates 818-832)

The three small temples at Baudh standing inside an enclosure (of the later Rāmēśvara temple) are almost identical in plan, size, and elevation (Plate 818). They differ, if anything, very slightly in the treatment of their prāggrīva-portal. All the three temples are based on a star-shaped plan and consequently in elevation. They can be classified as "aṣṭakarṇa Latina" (Fig. 193). Currently, they are called Bhuvanēśvara (east shrine), Siddhēśvara (Paścima Śambhunātha), and Kapilēśvara (Svapnēśvara, west shrine) and are sited theoretically on the three points of an elongated triangle. (Donaldson, however, notices the vestiges of a fourth corner shrine but no remains definitely exist of a central shrine which could have made it a pañcāyatana shrine.) All enshrine a liṅga whose pīṭhikā-pedestal, too, is star-shaped (Fig. 193; Plate 832). Each one of

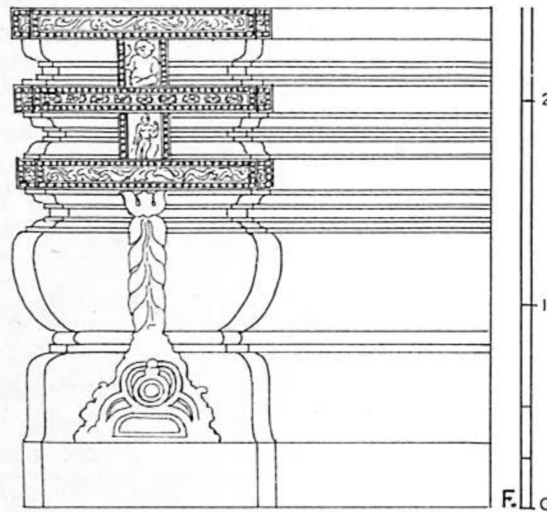


Fig. 192. Baudh. Bhuvanēśvara temple, vēdībandha.

the three shrines stood on a jagatī of about 4 ft. or so in height; but the moulded facing stones in all cases have been pilfered away long ago (Plates 819, 824). The temples, though fully carved, have suffered mutilation as well as a little weathering, particularly for their vēdībandha (Plate 820) and the kaṭi portions (Plate 830). The fine carvings of the vēdībandha, however, are discernible at places (Fig. 192; Plate 820). The pallavīs forming the pointed star configuration are complex in formulation. Each one of the pallavī's pointed tip has a form of kōṇa proper with the patra-vallī pilaster at the jaṅghā with large and beautiful surasundarī figures (which jut out rather too prominently) and are preserved only at a few places (Plate 830); and after it, at the two lateral sides, occur minor anuratha and uparatha with tiny niches complete with their crowning tiered roofs. The kalaśa in each case is flanked by prancing vyāla figures with riders (Plate 829). The kaṇṭha above shows mithuna and other figures in panels (Plate 829). The śikhara carries the star-shaped plan upwards with the vēṇukōśa properly featuring above each kōṇa-tip and the two salients correspondingly above the anuratha and uparatha (Plates 824, 825). The rēkhā is more steeply vertical and abruptly curves at the upper part as in most temples of the next phase (Plate 824). The anuratha-salient carries jāla decoration in its segments (Plate 831). The śikhara details including the vēṇukōśa at each kōṇa-section are crisp (Plates 825, 831) and the total form is highly articulate and handsome. The diameter of each temple is only about 11 feet.

The prāggrīva-portal of each shrine had a strongly delineated frontal pair of pillars and the barely engaged Bhadraka pilaster each at the kapilī walls (Plate 821). The Kapilēśvara temple preserves a pair of frontal octagonal pillars intact with their bases and tops, the shafts showing fully and effectively rising patra-vallī strips (Plate 827). The chādya of the portal carries above it the śukanāsa-front with a large candraśālā harbouring a tiered-roof of a large and deep niche in its gāḍha-section (Plate 826). The profiles of the śukanāsa show split candraśālās which carry fine kumārikā figures in the gāḍha or central cavity area (Plates 822, 828). The doorframes are of the triśākhā order, carrying the usual vegetal ornamentation and the Śaivaite door-guardians at the pēdyās (Plate 823). Stylistically, the temples may be dated to the second quarter of the tenth century. It has been suggested that the Baudh temples were meant for the tāntric form of worship such as of the Kaul sect of Śaivism.

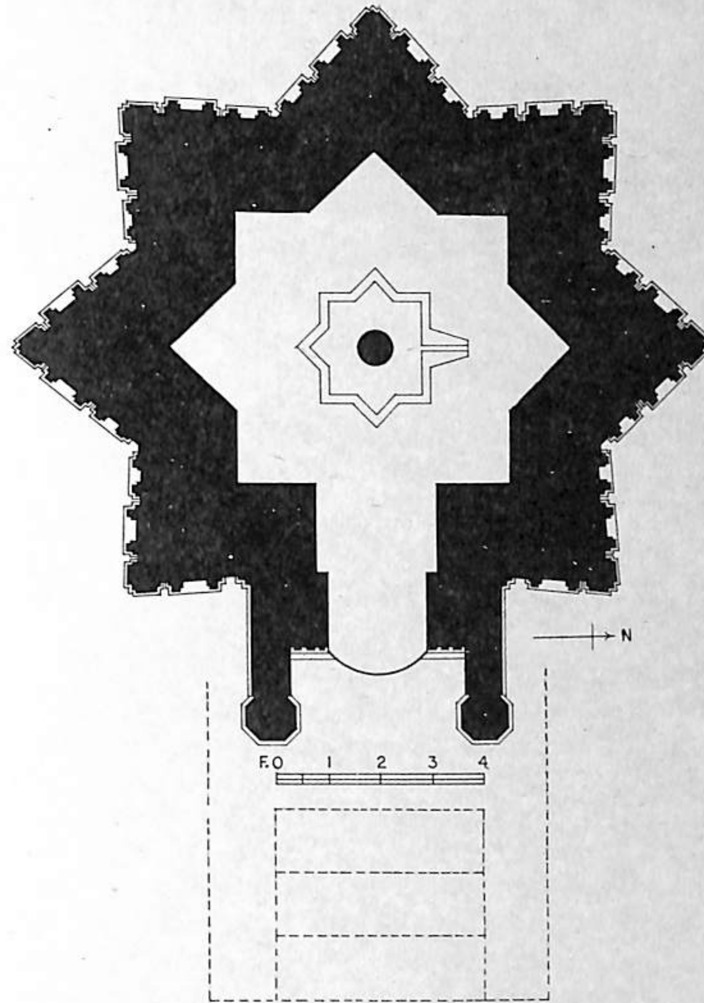


Fig. 193. Baudh. Bhuvanēśvara temple, plan.

Caurāsī, Vārāhī temple (Figs. 194, 195; Plates 833-846)

The pañcaratha east-facing temple (Fig. 195) stands on a low jagatī which was either featureless or else has lost the outer moulded casing. The rectangularity of the shrine's plan (Fig. 195; Plate 833) was achieved by making anuratha somewhat broader than the kōṇa at the longer (western) side, the same holds good also for the madhya-ratha which is almost 1.5 times broader there compared to that at the two shorter (northern and southern) sides (Fig. 195). The vēdībandha is well carved (Fig. 194). The kōṇa has been treated like a Bhadraka pilaster having a central vertical belt of patra-vallī, supported below by a minor pedestal (Plate 836). (The lateral phālanās, as will be seen at Gaṇēśvarapura main shrine, have been left plain.) It has a figure-panel above the creeper-end (Plate 838) and once more a pīṭhikā-formed capital crowned with a tristriated varaṇḍikā, carved vegetal and lozenge designs with figures (but without the kaṇṭha) etc. Except for a somewhat broader belt of vanalatā, the anuratha is in treatment identical with the kōṇa, a feature justifiably not favoured at other temples of this period. In between these two rathakas, the jalāntara is occupied by a thin nāgastambha: its upper end shoots further up and penetrates into the recess between the kūṭas of the first storey of the superstructure where it supports a kumārikā figure (Plates 838, 841). The kōṇa-kūṭa in that region is crowned with a kalaśa (Plates 838,

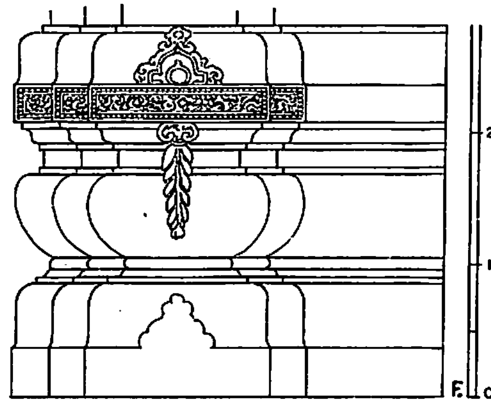


Fig. 194. Caurāsī. Vārāhī temple, vēdībandha.

841), the anuratha-kūṭa shows a nāsī-front instead at the longer side, but kalaśa at the shorter sides.

Turning once again to the wall-sections, the madhya-ratha has a narrow pair of vēdībandha-piles between which is held a tilaka with four laminae of mouldings for its superstructure, namely kapōtapālī, vasantapaṭṭī, ūrdhva-padma, and the terminal kapōtapālī (Plates 837, 838). The khattaka-niche above has a pair of pilasters, which in terms of decoration are treated like the kōṇa. A sunken framed niche within has a well-rendered deity image—Gaṇēśa (S) (Plate 835) and Sūrya (W) (Plate 839) are still in position—the northern niche which may have had sheltered Caṇḍī (or a form of a goddess), is now vacant. The sunken khattaka-niche within the madhya-ratha framing at the west is crowned with a five-tiered but tri-segmented multiple umbrella-like canopy over the image in the niche (Plate 837). That at the other two sides has a single five-tiered canopy (Plate 836). The carved pair of the madhya-ratha pilasters support the chādya-cornice with a decorated mukhapaṭṭī (showing lozenges in series) on its front (Plate 837). Above it starts an oblong kūṭa (Plate 837) which, unlike the kūṭas above the other rathakas, has a short sunken jaṅghā. The pile of tiers coming above it presages the development of the tiered varaṇḍa-entablature of the future temples. The Karkara-cupola placed above this shows a nāsī at its front. As for the second storey, the treatment at the longer and shorter sides differs (Plates 834, 837), though the kaṇṭha or figural belt below is common to both. The longer side (western) repeats the kōṇa-kūṭa and the anuratha-kūṭa (Plate 837); these are practically of the same dimensions as those at the lower storey. The central oblong kūṭa here, however, is much reduced in size. At the shorter sides, the anuratha-kūṭas are altogether omitted (Plate 834), and the central kūṭa is replaced by a large candraśālā-dormer (Plate 834). Above this storey comes the grīvā-neck bearing in its panels the figural tableaux. After this comes the ūrdhvapadma, next a short necking, and finally the large Karkara-cupola with an ornamented mukhapaṭṭī at the lower end showing mithuna-figures in panels. The central nāsīkā (mahānāsī) is carved at all the cardinal points of the Karkara-śikhara's four faces carrying the Phaṁsa-kūṭa motif in the gāḍha area (Plates 834, 840): and the two lateral lion figures sit at the crests of the longer sides (Plate 840), one facing the north, the other the south direction (Plate 834). A kalaśa-finial is placed at the central point (Plate 840). The śukanāsa-like fronton has three staggered nāsīkās (Plate 840), the lowermost has its greater part encroached upon by the roof of the hall which abuts the fronton at that point; the middle one shows a protruding male semi-divinity (?) figure;

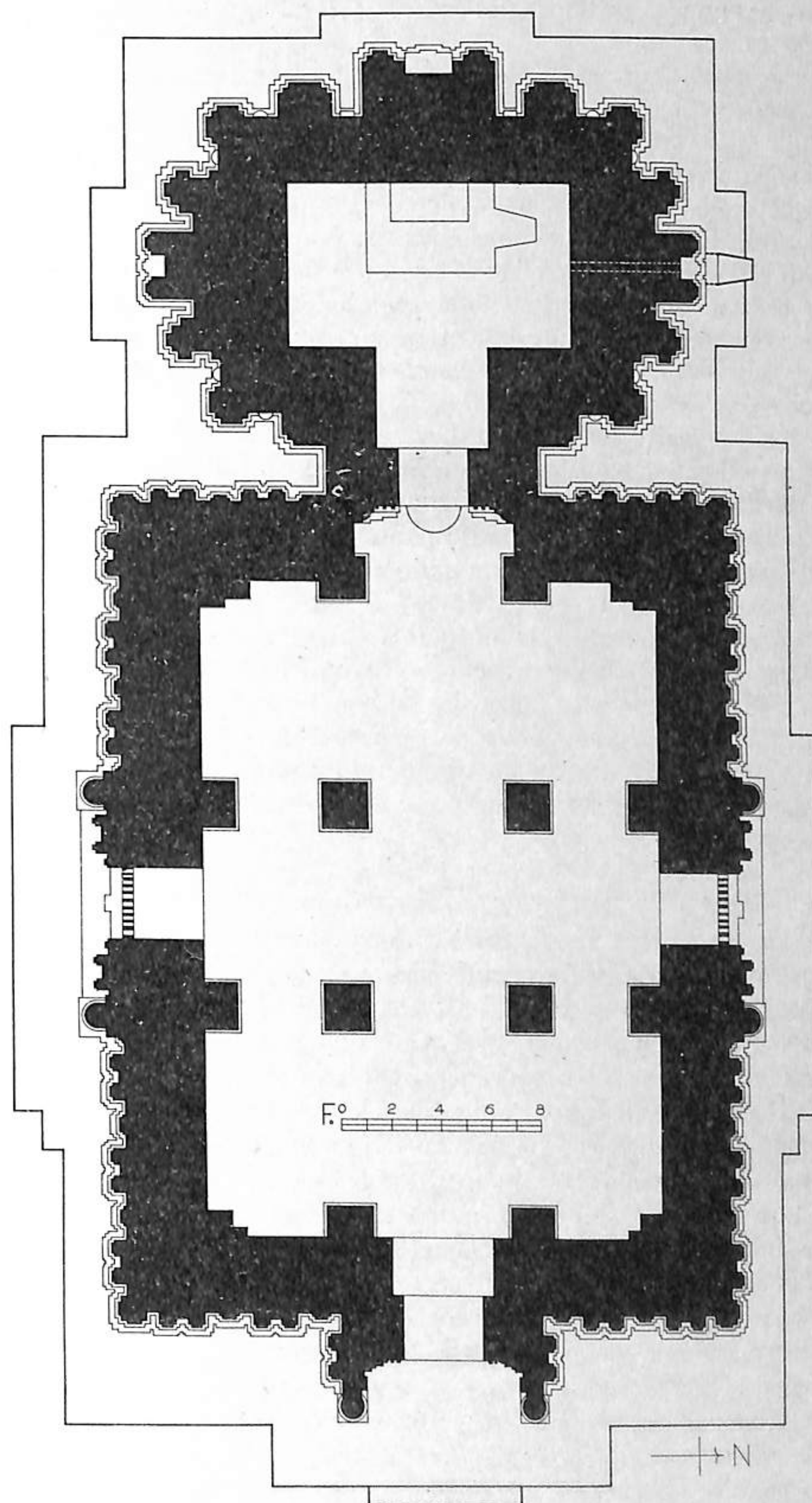


Fig. 195. Caurāsī. Vārāhī temple, plan.

the top one has lateral extensions above which, and somewhat awkwardly, at each flank stands a large gaṇa figure (Plate 840). (Aesthetically, however, the composition done this way has no appeal; hence not repeated in other buildings of this or the next phase either).

The rectangular hall (Fig. 195) has kōṇas treated the same way as of the prāsāda. Between the very wide madhya-ratha and the kōṇa are a series of three niches, all tiered-top with their own pairs of vēdībandha piles; none of these includes a tilaka between. The madhya-ratha is flanked by massive circular nāgastambhas with framed Gōnētra jāla between them (Plate 843). The jāla is without the vēdībandha support below and, as a result, it virtually rests over the floor both at the exterior as well as inside the hall. The jāla portion is flanked on either side by a tiered-top niche, and a horizontally tri-segmented tiered canopy crowns it above (Plate 843). Since the rathaka-bays do not have sufficient projection and recession, the walls do not possess vibrancy; they look flat like an old fashioned stage-screen even when it has moulded and decorated surfaces.

The hall has a prāggrīva-entrance at the east supported by a pair of nāgastambhas, but has only an extended slanting śūrpa-roof of the front alinda or aisle (Plate 844). Underneath the first-stage pent-roof, above the aisles at the exterior of the walls, occurs a kaṇṭha with belts of chequer design and panels of Gaṇēśa etc. between (Plate 842). The rūpapaṭṭī above it displays running narrative episodes. The kaṇṭha of the upper tier shows rafters' ends which carry in bas-relief pūrṇaghaṭa motif and in the counter-sunk panels, amorous couples and other figures as well as narrative bands (Plate 842). The antaraśākhā of the triśākhā doorframe of the hall is badly damaged at both of its flanks. Female door-guardians occur at the pēdyā-situation and Abhiṣēka-Lakṣmī at the lalāṭa. The triśākhā doorframe of the garbhagṛha (Plate 845) seemingly repeats the śākhā-sequence of the hall-door. Its female door-guardians are ostensibly tāntrika but otherwise are serene, contemplative, and composed. Inside the sanctum is an image of Vārāhī (Plate 846).

Gaṇēśvarapura, Pañca Pāṇḍava temple (Figs. 196, 197; Plates 847-856)

The so-called Pañca Pāṇḍava temple is a Vaiṣṇava pañcāyatana complex where three out of the four kōṇa-prāsādas still remain, that at the northeast corner has disappeared (Fig. 197; Plates 847, 848). The central or main shrine (mūla-prāsāda), about 18 ft. in width, is very ruined (and reconstructed according to the original design from the collapsed original fragments); however, the subsidiary shrines are in various states of preservation. The temple complex stands on a low but fairly ample jagatī-platform whose outer moulded facing has been preserved only at a few spots (Plate 849), though it certainly was as at the Gandharāḍi twin temples but here fully ornamented according to the conventions. At its entry-point at the east, perhaps, was a pair of nāgastambhas (Plate 850), now largely gone. (These fragments, however, may have originated from the madhya-ratha of the hall walls.)

The main pañcaratha shrine, even in its suffered state and after its reconstruction with old material, reveals that it has had a finely carved vēdībandha (Plate 851), the kōṇa-jaṅghā is vertically divided by phālanā-planes and only the central section created this way carries the vertically rising patra-vallī ornament (Plate 851). The anuratha, wherever preserved, displays a niche with tiered roof above and a tilaka below, placed as it is between a pair of thin vēdībandha piles (Plate 851). The niche at the madhya-ratha has a pair of broad Bhadraka pilasters (Plate 848). The nāgastambhas apparently were not included in the scheme. The wall is only incompletely available since the uppermost mouldings along with the varaṇḍikā have

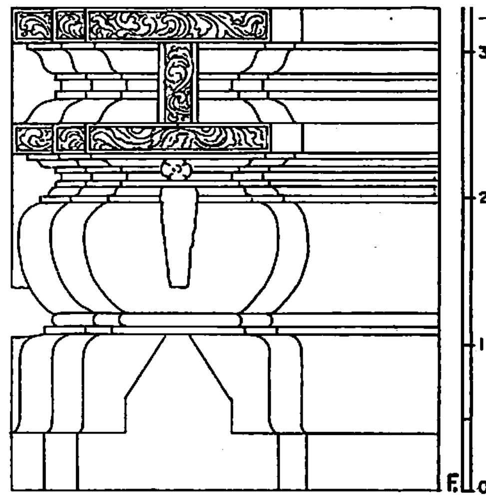


Fig. 196. Gaṇēśvarapura. Pañca Pāṇḍava temple, main shrine, vēdībandha.

disappeared. Hence the superstructure is no more extant; but it must have been of the Latina class.

Inside the truncated and now open garbhagṛha stands a fine image of Viṣṇu with contemplative expression (Plate 855). A large loose piece of cakra-disk (Plate 854) may have served as a finial of the main shrine. A plain kalaśa (Plate 856) probably represents the type which crowned the subsidiary shrines. The shrine's oblong mukhaśālā has lost a substantial part of its walls; as a result, the vital portions above, have totally vanished. The hall, unusually, had openings at the north and the south side, the east side, too, may have had a doorframe or, perhaps, a window screen. The groundplan (Fig. 197) included here is a little unclear for the east façade. Since the rathakas of the hall-walls project and recede more than at Gandharāḍi as well as at Caurāsī, and the rectangularity of the hall is slightly less pronounced than at the former two instances, the roof of the hall may perhaps have been of the Phāṁsanā class.

The three surviving subsidiary shrines are identical in plan, size, and elevation (Plates 852, 853). All are porchless and have slit-like doors without the usual frames. Curiously, the two at the north side face south and the opposite two located at the south were oriented toward north. Their vēdībandha, jaṅghā, and varaṇḍikā follow the standard Kaliṅga pattern of the period for moulded surfaces along with their accompanying ornamentation. The southern shrines show weather-worn Dikpāla figures in the anuratha niches; those at the northwest corner shrine show Kṛṣṇalīlā scenes instead. The Latina śikhara in each case has a jāla whose web-detail is peculiar, looking *appliqué* as though a metallic net is spread over it, but the total effect is doubtless pleasing. A minor candraśālā graces the lower section of each śikhara-face where it sits over a tiered pedestal. Ignoring this particular decorative feature (which is characteristic of Kaliṅga buildings) but taking the rest along with the shape of the rēkhā into account, the śikharas of these shrines come ideologically closer to contemporaneous shrines in central and western India. (The northwest shrine's śikhara is partially damaged, particularly for one of its kōṇa and the adjoining parts) (Plate 848). The skandha at the śikhara's top (and below the kaṇṭha or grīvā) showed gaṇa figures preserved only at one spot (Plate 852). The front candraśālā-dormer of the southwest shrine shows a larger gaṇa seated over (and slightly behind) the siṁha-lalāṭa crest of the dormer.

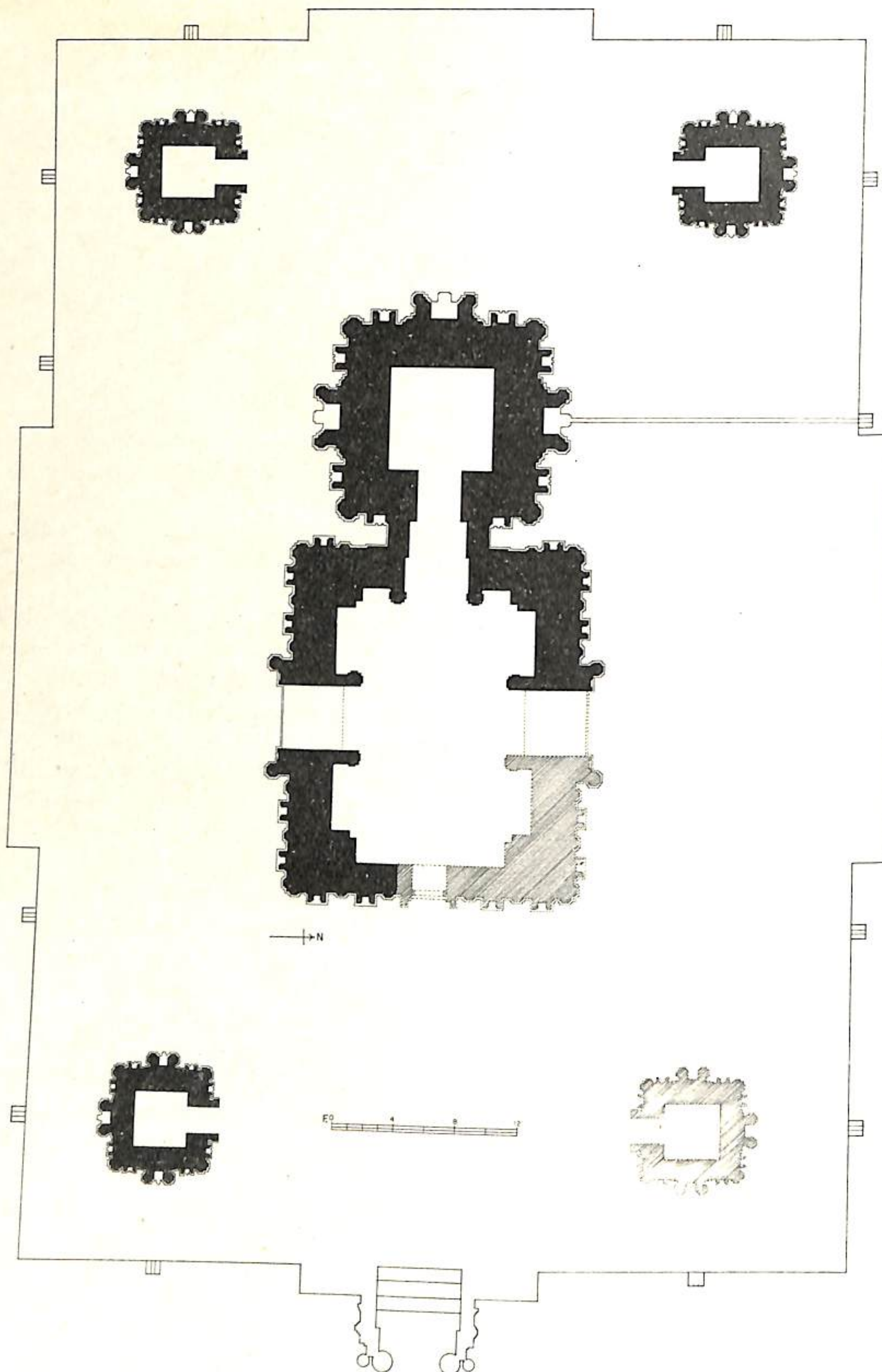


Fig. 197. Gaṇēśvarapura. Pañca Pāṇḍava temple, plan.

The temple may stylistically be dated late in the second quarter of the tenth century.

Bhuvanēśvara, Gaurī temple (Figs. 198, 199; Plates 857-865)

The Gaurī temple stands on a stunted jagatī of the Mañcabandha class with its lowermost moulding embedded in the later compound pavement. Its kaṇṭha displays frolicking gaṇa figures set in panels (Fig. 198; Plate 860). A substantial makara-praṇāla is inserted in the kapōtapālī of jagatī at the north (Plate 862). The rectangular prāsāda (Fig. 199) has lost its original crowning Karkara-cupola as well as its old mukhaśālā, both of which are replaced by very late constructions. The prāsāda, like the Vaitāla temple in the Bhuvanēśvara town area as well as the Vārāhī temple at Caurāsī, faces east instead of north, the last-noted convention usually had been honoured at many sites in north India.

The prāsāda's west wall has nāgastambhas in the jalāntara-recesses. The shrine's shorter north and south sides have narrower anurathas as well as less broad madhyaratha compared to those at the longer west side and they also omit nāgastambhas (Plate 857). The vēdībandha is ornamented in the usual refined style of shaping and decoration of this phase. The kōṇa shows sensuous surasundarī figures, each standing on a finely formed pedestal of three mouldings. (A few of these are mutilated or defaced, and one has a badly refaced face.) While they add charm and interest, they also take away a part of the area reserved for the vanalatā-creeper. Above the kōṇa-jaṅghā's capital is the ubiquitous bhāraputraka-panel (Plates 858, 859). The anuratha has a pair of narrow vēdībandha piles between which occur the tilaka with a tiered roof (Plate 858). The niche above has six-tiered roof with a rather too broad looking and vertically

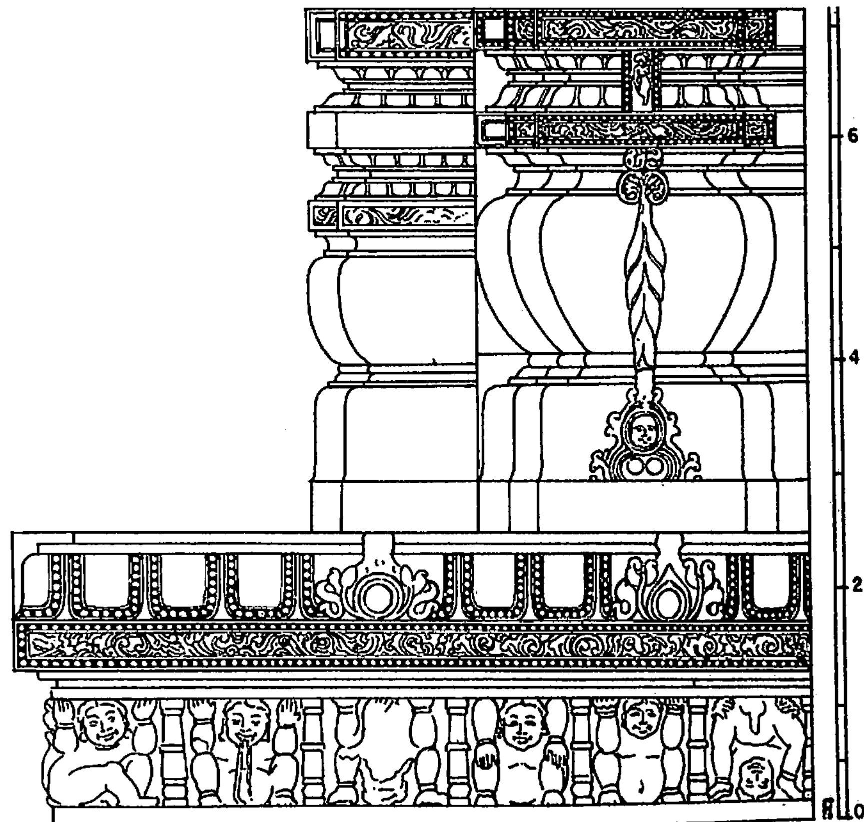


Fig. 198. Bhuvanēśvara. Gaurī temple, jagatī and vēdībandha.

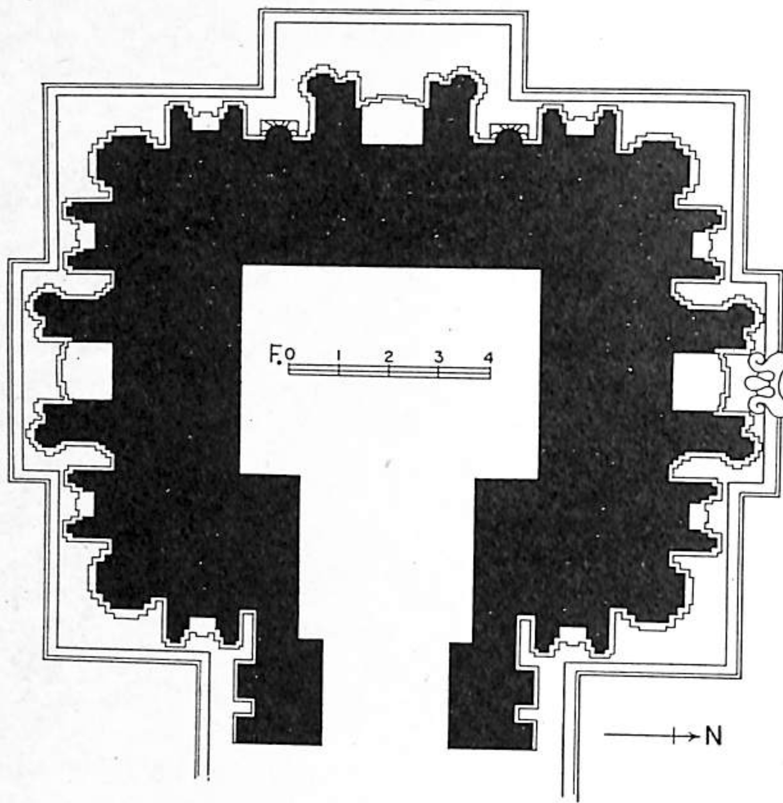


Fig. 199. Bhuvanēśvara. Gaurī temple, plan.

rising latā-belt at the centre, and kalaśa above (Plate 863). The madhya-ratha niche has a pair of terminal pilasters decorated like the kōṇa-pilasters, but are narrower and the bhāravāhaka panel is here replaced by a surasundarī figure. The central space once more has a pair, but narrower, of pilasters with a taller panel above; it contains a surasundarī figure (Plate 861). The central space for the image is at all places now vacant (Plates 857, 861); but the canopy of six tiers is intact (Plate 861). The niche, in terms of total appearance, is doubtless gorgeous. It has the usual cornice above with a decorated mukhapaṭṭī, and above it the kaṇṭha and the kapōtapālī mouldings support a candraśālā with flanking pramathas (Plate 859), a motif, though not large, is still of considerable charm. The kōṇa and the anuratha's superstructural aspect begins with a clasped pedestal of three mouldings supporting in tight articulation a five-tiered roof (Plate 851) crowned with a kalaśa of unusual elegance since its aṇḍa's or globular part's lower section is decorated with superimposed circles of lotus petals, each upper one in succession emerging from the lower one (Plates 864, 865). This is followed by a muktābandha or pearl string and next a lid with a carved maculi-band; and finally the bījapūraka above (Plates 864, 865). After this comes the kaṇṭha of the second storey showing erotic and other figures in panels. Then come the piles, somewhat diminished in scale, of tiers of the upper row of the kōṇa-kūṭa and anuratha-kūṭa. The madhya-ratha here has the second and receding candraśālā seated above the kaṇṭha below which is displayed chequer design. After this comes a very beautifully shaped and ethereal-looking padma-moulding that shows lotus petals and beaded borders as its profile decoration; next comes a narrow kaṇṭha and the skandha that would have supported the Karkara-cupola which is, as noted above, replaced by a much later construction. Altogether, the Gaurī temple is one of the finest gems of

Orissan temple architecture where the Bhuvanēśvara school of artists demonstrated the best of formal finesse and decorative excellence of style. It may date from around A.D. 950. It may have been slightly earlier than the Muktēśvara temple which, if anything, is even more refined and shows a few advances (as in the handling of the anuratha-jaṅghā).

Bhuvanēśvara, Tīrthēśvara temple (Fig. 200, 201; Plates 866, 867)

This neglected temple, partly damaged and its surroundings encroached upon by rank vegetation, if it were complete in all respects, would have been today hailed as one of the finer buildings of the time. While its pañcaratha prāsāda's wall is fully carved (Plate 866), its stunted and somewhat heavy looking śikhara is largely left without carving except for the candraśālās above the madhya-ratha niches and the śukanāsa-like fronton. The hall is no longer extant, the kapilī walls are damaged (Fig. 201).

The well-shaped vēdībandha is sumptuously carved according to the prevailing tenth century conventions (Fig. 200; Plates 866, 867). The kōṇa-jaṅghā has surasundarīs at the lower end, and patra-vallī in the middle with grāsa-kiṅkiṇikā having a festoon above; next, the capital of three mouldings and a square beaded panel containing the bhāravāhaka figure. The jalāntara-recess displays a nāgastambha. It starts with an abbreviated vēdībandha, a tall figure panel, then the padma, and above it the two

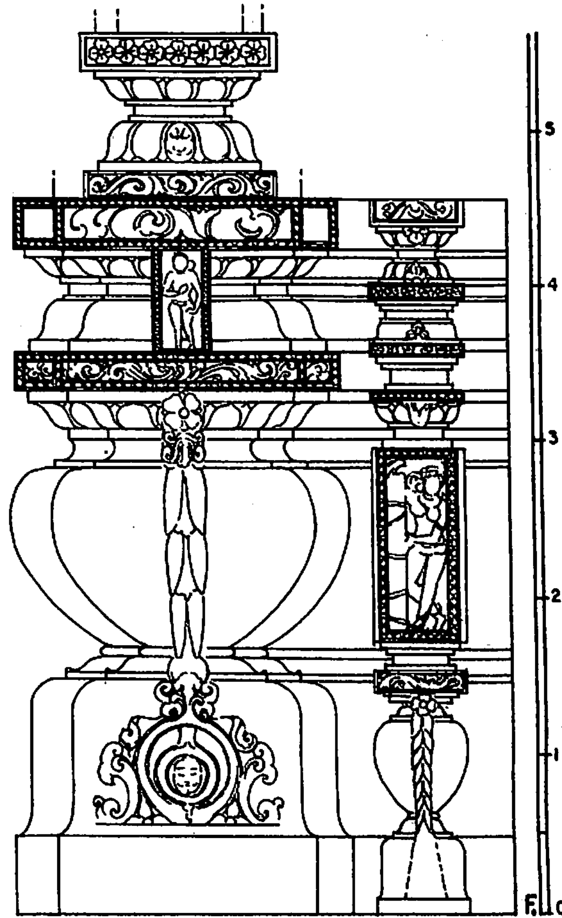


Fig. 200. Bhuvanēśvara. Tīrthēśvara temple, vēdībandha.

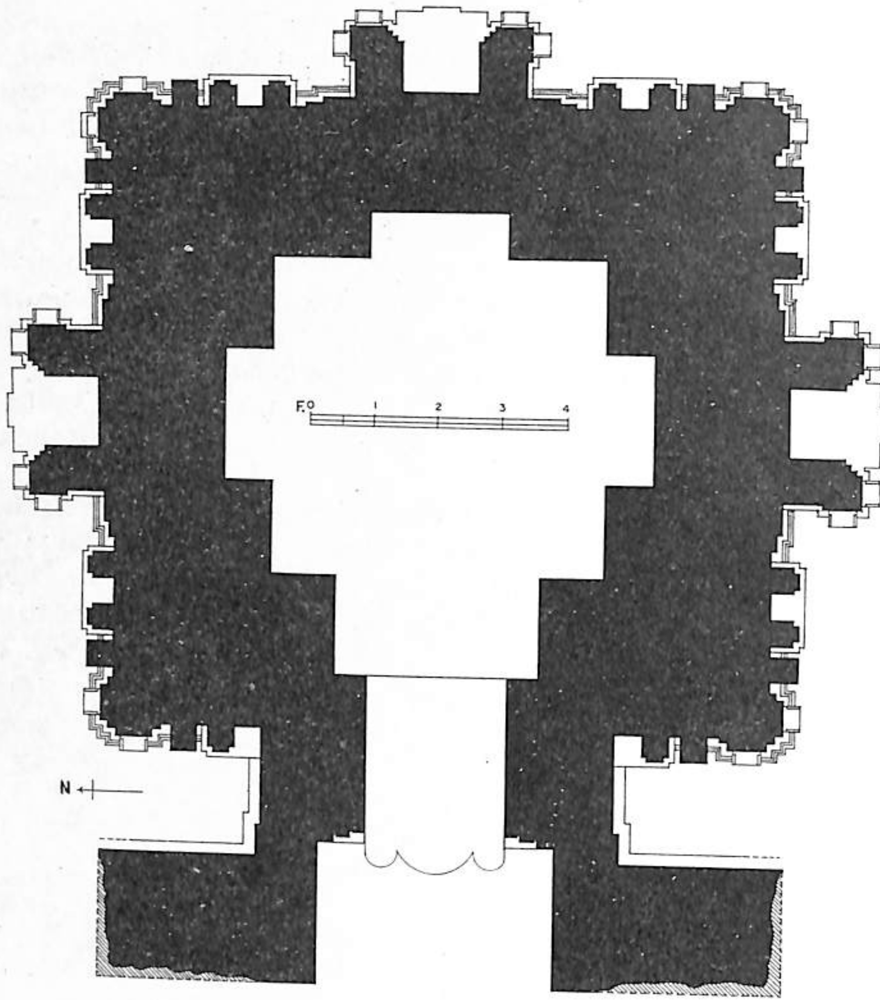


Fig. 201. Bhuvanēśvara. Tīrthēśvara temple, plan.

laminae of kapōtapālī (Plate 867). Next comes a pair of vyālas standing over a carved paṭṭī-pedestal. Now starts the circular shaft displaying a nāga-divinity in half human form, its tail part twining the shaft. The kapōtapālī and the cupola-front with nāsīkā occur above as terminal mouldings. The anuratha has a niche topped by five tiers of the discretely superimposed kapōtapālī and the Karkara-cupola above. A strip-like belt of vegetal carving runs vertically from the bottom to the top kapōtapālī-tier as a connector as well as a grace ornament. The madhya-ratha has a tiered tilaka below, likewise topped by a Karkara-śikhara. The niche proper has side pilasters treated like the kōṇa-jaṅghā. The images in all the three niches are missing, but the canopy of the five strata of mouldings, being the part of architectural set up, is intact. The terminal varaṇḍikā has a steep-profiled kapōtapālī and as usual is followed by a kaṇṭha bearing in this case panels showing elephant figures, cavaliers etc., alternating with long or short panels bearing chequer design.

The śikhara shows verticality and is largely not conspicuously curved except at the upper part as was the future norm; but it is somewhat stunted and looks spartan, a feeling accentuated by the lack of the major moulded and ornamented surfaces. The kapōtapālī-cornice at the madhya-ratha is crowned with a candraśālā at the lower section of the madhya-ratha. Above it comes a carved mukhapaṭṭī with a protruding

grāsa-head as a crest. The triśākhā doorframe has the usual Śaivaite door-guardians and the Abhiṣēka-Lakṣmī in a Tārā-like posture at the lalāṭa. At the śikhara's fronton, there is at first a Karkara-tilaka above which is an uncrested candraśālā showing a kinnarī-head in the central cavity. Above it is the second candraśālā (with the inner circular mukhapaṭṭī unfinished with regard to its carving) carrying a dancing Naṭēśa figure in its gāḍha-area. As usual, the lion-head (but jutting out more than normal) occurs as a crest figure. The temple may date from the second quarter of the tenth century. It is perhaps relatively the earlier of the three temples—the other two being Muktēśvara and Gaurī—of that age of the Bhuvanēśvara school.

Bhuvanēśvara, Muktēśvara temple (Figs. 202-205; Plates 868-903)

The Muktēśvara temple has for long been hailed as the finest flower of the Kaliṅga style of architecture of that age. Its prāsāda is the most photogenic building in all of northern India. The west-facing temple consists of a prāsāda and a mukhaśālā (Plates 868, 869), both of which stand on a low jagatī whose lowest moulding is not visible since covered up by the compound flooring (Fig. 203). The temple is surrounded by a low prākāra-wall (Fig. 205). In front of the prāsāda stands a tōraṇa (Plate 868), a feature not encountered in the earlier as well as the contemporaneous Kaliṅga temples, and, in a somewhat differing way, will be met with again only in rare examples in the next phase of the further evolved and standardized architecture. An elongated rectangular kuṇḍa with the north-south lay and with plain appearance is located just behind the temple (Fig. 204; Plate 879), one other unique feature associated with this temple. (The temple, however, is not situated at the middle point of the kuṇḍa's western longer bank; it is shifted somewhat southerly in relation to it.) (Fig. 205).

The recessed and moulded prākāra-enclosure, which is only 4.3 ft. high (Fig. 202), has the set of mouldings that is appropriate more for a jagatī; the presence of the pointed kapiśīrṣa-battlements at its upper end, however, is a feature characteristic of a rampart wall. Its elevation starts with khura-kumbha, tall kaṇṭha, kapōtapālī with a prominent (but plain) mukhapaṭṭī, and finally the kapīśīrṣa-merlons. Its kumbha shows a vertically elongated gavākṣa-window as a relieving decorative motif; its cavity is filled with miniature jāla-screen, and in every alternate instance a pile of ghaṭa-pots-like motif instead. (At one place a standing nude Jina figure is shown.) (Plate 872). But it is the kaṇṭha which is the most interesting part of the walling, particularly for the figural content of the rows of its tilaka-niches. Each such beaded tilaka-niche has a beautifully ornate gavākṣa-dormer above, carrying in its gāḍha-cavity normally a kinnarī-head and less frequently a full-blown lotus. The tilakas' framed niche section below contain divinity figures at the prākāra's recessed-corners and in general different varieties of lotuses in those at the three longer sides. The deities include Gajasaṁhāra, Lakulīśa, Skanda (Plate 870), Gaṇapati, Sūrya (Plate 874), perhaps Avalōkitēśvara, Ambikā, Cāmuṇḍā, Sarasvatī, Vārāhī, and one or two other goddesses as also Jina-like Buddha (or a Yōgī) (Plate 873); besides these occur a Śaivaite pontiff and secular personages like a royal male figure (Plate 871), a royal-looking lady, a curious depiction like interlacing human bodies etc.

The tōraṇa placed a little distance in advance at the prākāra-entrance at the west (Plate 875) on a plain low platform is not only exceptional for its occurrence in Kaliṅga; it is also unique in form. The pair of massive-looking (and a little stunted) pillars, a little over 2 ft. 6 in. square at the base and some 8 ft. 10 in. high, support a semi-circular monolithic arch, a most unusual, but surely an according feature in this tōraṇa's context. Each pillar's kumbhikā-base shows a tiered tilaka at the three faces except at the inward-pointing side (Plate 878). At the four upper corners of the

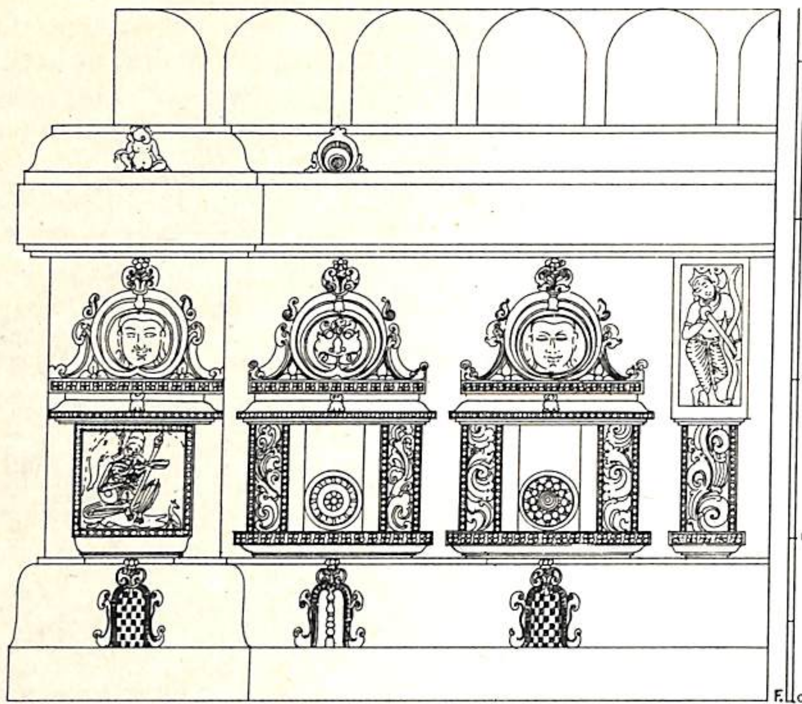


Fig. 202. Bhuvanēśvara. Muktēśvara temple, prākāra-wall.

kumbhikā are shown the gajakrānta lion figures of good form (Plate 878). The shafts of the two pillars, each with 16 very shallow flutes, have ornamentation only at the upper section. An ample muktāgrāsa-kiṅkiṇikā arranged in a series appears here as a decorative girdle above which is shown a thin vasantapaṭṭī (Plate 877). Next comes a very constricted laśuna-shoulder bearing four profusely, but handsomely, carved brackets at the cardinal points as bowl-like half-cut spheres (Plate 877). They once supported the kumārikā figures. Then comes a ribbed āmalaka followed by padma, hīraka-roll, and maṇḍi-echinus of the pāli form circumscribed at the upper end by a very elegant and widely fluted hīraka with lotus petals and hanging pearl-strings carved at its profile (Plate 877). (It has four cardinally drilled holes at its soffit for holding the tenons at the heads of the four kumārikā figures.) The pāli with the powerfully delineated hīraka-ending is a feature apparently borrowed from Tamilnadu where it was common in the Pallava period. It is otherwise never met with in north Indian buildings, and hardly again in the Kaliṅga territory.

The substantial semi-circular arch above (Plate 875) shows makara heads facing outward at the northern and southern directions (Plate 875). The arch's soffit is moulded like in Early English Gothic arch but is not of the pointed form (indeed it is more analogous to Anglo-Norman) and shows heavier and differing mouldings (Plates 875, 876). The front (west) as well as the back (east) profile of the arch is decorated in a similar manner. The profile-front of the arch (Plate 876) begins at the lower end with a vasantapaṭṭī, then a broad, semi-circular, and chamfered mukhapaṭṭī with khura-kumbha ends, each bearing a carved gavākṣa-dormer which carries a kinnarī-vaktra in the centre: the apex of the mukhapaṭṭī has also a similar crowning gavākṣa-dormer. A couple of floating figures in low relief occur on the flat fronting surface between the central and the terminal dormers (Plate 876). The area above shows a pair of opposedly placed and rather voluptuous kumārikā figures reclining over the mukhapaṭṭī's curved

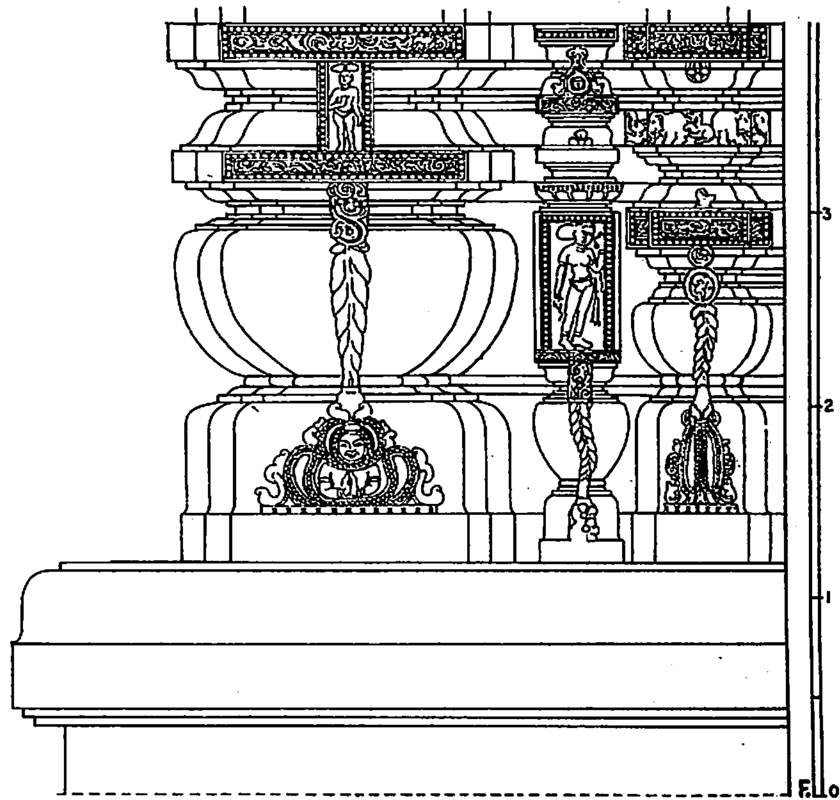


Fig. 203. Bhuvanēśvara. Muktēśvara temple, jagatī and vēdībandha.

upper edge. Above them is the upper border in the form of a thin puṣpapaṭṭikā. The curving shoulder above displays a broad belt of well rendered and swirling kalpavallī (Plate 876). A smallish looking kalaśa crowns the apex of the tōraṇa.

The pañcaratha prāsāda, though small—it is only 16.6 ft. in width—is among the more beautiful, more notable, and nobler buildings in Kaliṅga territory (Plates 880, 882). All essential elements that go in the constitution of the prāsāda, integrates here for the first time to produce a totally unified character. Its vēdībandha is very balanced, most of its carvings crisp, appropriate, precisely wrought out, and seem a part of the body-fabric (Fig. 203; Plates 884, 886, 888). The kōṇa is very shapely and its patra-vallī ornament, with its spread fuller and more proportionate in width and height than in most of the earlier "broken-planes" examples, is as rich as is convincingly harmonized with the surface as well as the total wall (Plates 884, 885). It displays śālabhañjikā figures at the lower ends; several of these, however, are sadly damaged. The grāsa-kiṅkiṇikā as grace-ornament at its upper end is as fine as is clearly delineated (Plates 884, 885, 890). Above it is a sort of capital of two mouldings, and finally comes the panel bearing the bhāravāhaka-atlantid (Plates 887, 890). The nāgastambha (Plates 884-886) in the neighbouring recess is perhaps the most sophisticated of its kind in the temples of this period. At its lower end are the khura-kumbha and kalaśa, the miniature jaṅghā above is represented by a tall panel bearing a fine female figure; further up is a trio of mouldings—kapōtapālī, padma, and a minor Karkara-cupola like shape with a strongly delineated nāsī-front (Plates 885, 886). Then comes a pair of vyālas (or, alternatively at a spot or two the gajakrānta-siṁha figures instead) and above them starts the round shaft bearing at its lower section a placid figure of nāga, but more often nāginī, in both cases under a

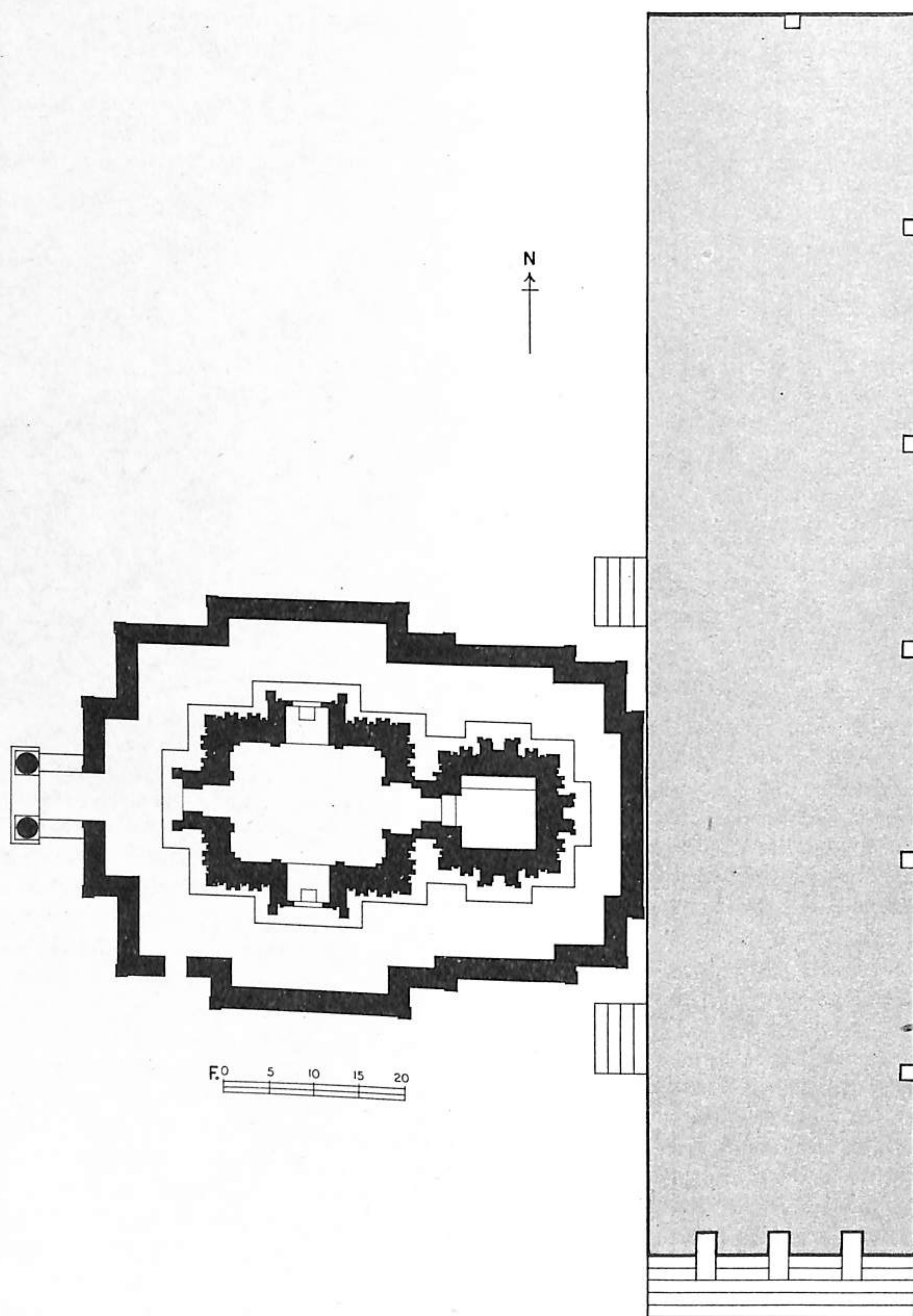


Fig. 204. Bhuvanēśvara. Muktēśvara temple with kuṇḍa, plan.

pentacepalous hood with torso in half human form, the serpentine part of the body twisting around the middle and upper section of the shaft (Plates 885, 886). Above the shaft, set in each case in a long panel, is shown a lady's figure, engaged in some action or mood. Then, coeval with the upper kapōtapālī, are two moulded courses bearing gavākṣa-dormers on their front face. The anuratha which follows the jalāntara-recess bears a finely ornamented niche with its kapōtapālī-cornice and above it is a section made up of ten superimposed minor kapōtapālīs (Plates 882, 887). This section bears a lambini or jāla-lace of the śikhara-salient type, a feature of considerable dynamism, resonance, and elegance elsewhere unknown in Kaliṅga. It was of course known in a couple of late Pratīhāra temples such as at Gyāraspur (Mālādēvī Jaina temple), Maḍkhēḍa, and Barvāsāgar in Madhya Pradesh but there too the type occurs in rare examples. Below the anuratha-niche, corresponding to its two carved pilasters, is a pair of matchingly proportioned vēdībandha sequences.

The large and projected khattaka-niche at the madhya-ratha (Plates 882, 889) has a pair of pilasters treated decoratively in the same manner as the kōṇa, except that it is diminished in scale. And it is topped by a very sophisticated kūṭa whose moulded strata are shaped, proportioned, and adjusted with considerable subtlety. These two kūṭas are crowned with finely formed kalaśa-finial. There is in this instance, as at the Gaurī temple, an inner pair of pilasters also, which in treatment is much like the outer pair, except that, instead of the kūṭa's tiers, here is a sālabhañjikā class of figures in fine postures with a single kapōtapālī, these pilasters ending at the underside of the eave-cornice. The central part of the niche is empty; but the canopy of very subtly shaped five tiers and their satisfactory organization (superior to what is at the Gaurī temple, or, for that matter, at any other temple in this period in Kaliṅga), is still in position. The two plain lateral flanks of these khattaka-niches are each relieved by a figure, at the lower section, of a vyāla-rider and a crouching, subdued elephant below. Below the niche proper is a tilaka of good form, placed as usual between a pair of vēdībandha-piles. At the profiles of several different mouldings on the temple walls, particularly the kapōtapālī, are carved minor human and animal figures of delicate workmanship; these add further to the shrine's many attractions.

Above the shrine wall is the bistriated varaṇḍikā formed by a substantial and well-decorated kapōtapālī and above it the kaṇṭha displaying groups of human figures, animals such as lions, elephants etc., some indeed possessing considerable charm.

In a total harmonious accord with the walls is the incomparable śikhara of this temple. It schillers and scintillates and every part that goes into its formulation is worthy of note. The five circular bhūmi-āmalakas (karṇāṇḍakas) of the vēṇu-kōśa, which project out, would qualify this Latina śikhara as pañcabhūma. The rēkhā-curvature is as satisfactory as the detailing of the total mass is clear. (It is an advancement over the rēkhā of the Mallikēśvara at Padmapura, which is sapta-bhūma.) (Plate 881). Corresponding to the jalāntara-recess below, here, too, is a recess which is filled with (what the *Aparājitapṛcchā* calls) "bālapañjara": it has five segments which accord with the levels of the five bhūmis (Plates 880, 882). Each segment consists of a pedestalled panel carrying a figure such as a lady waiting at the half-opened door (a charming motif of frequent occurrence in this period and on this temple in particular) followed by a kapōtapālī, then an uncrested candraśālikā followed by the final fifth stratum showing a candraśālikā with a grāsamukha-crest. Next, according as it does with the anuratha below, is the rising striated latā-salient over which is spread the very crisply wrought interlacing jāla (Plates 880, 882). If these Latina salients over the two anurathas are notable for their vibrant vertical rise, the central salient above the

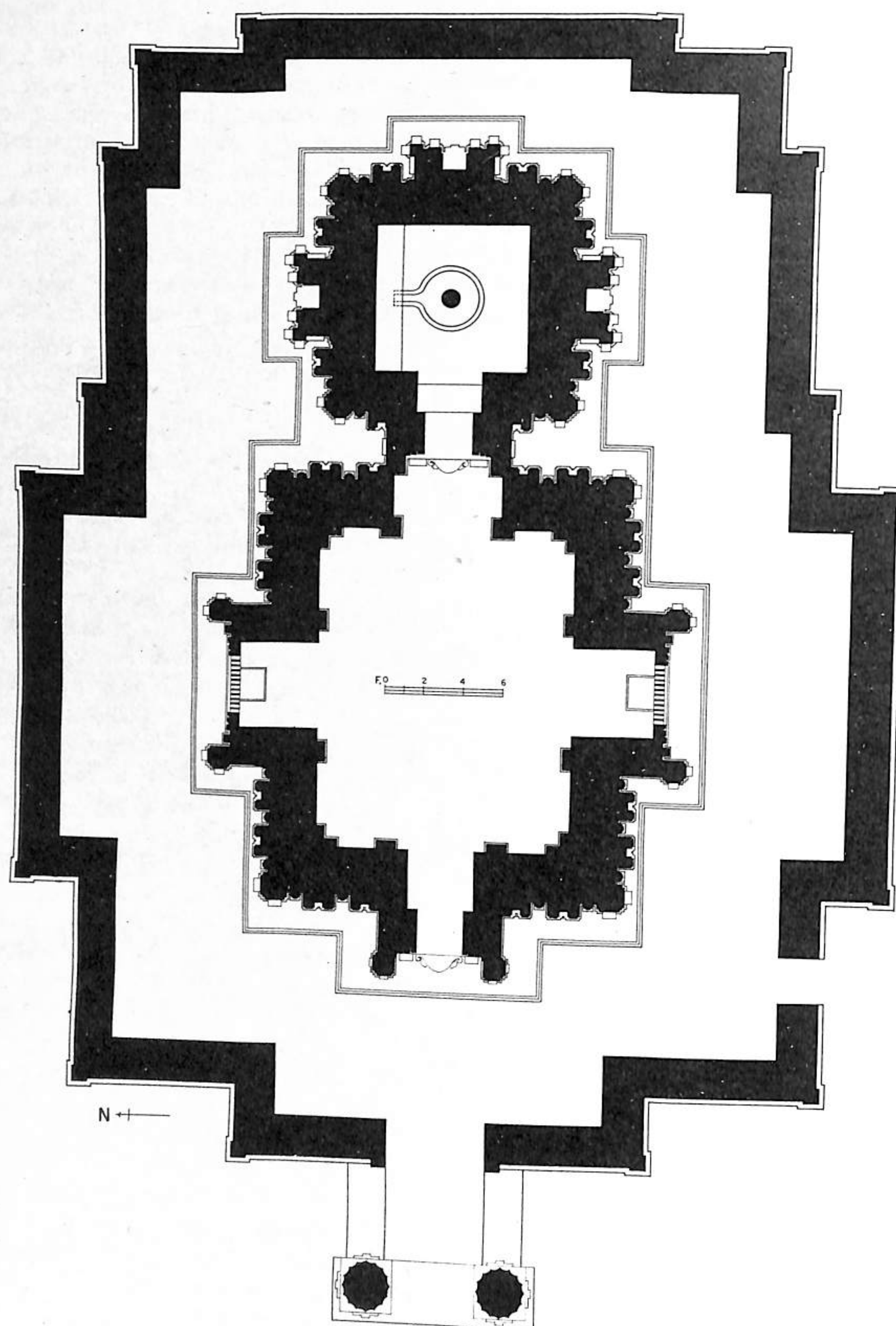


Fig. 205. Bhuvanēśvara. Muktēśvara temple, plan.

madhya-ratha is even more remarkable, because of the presence here of several special features. First, a pile of five beautifully rendered and graded mouldings (Plates 880, 882)—two kapōtapālīs in succession, next a vasantapaṭṭikā with makara-terminals, then a padma, and finally the rūpapaṭṭikā which shows two elephants at one side of the central figure-bearing block and human figures on the other side at the north face, and correspondingly a herd of elephants (E), and a delicately rendered mṛgayā or deer-hunting scene (S). (This aggregate of mouldings, in essence, is the precursor of the varaṇḍa section between the kaṭi and śikhara of the future temples.) Above this comes the singular feature, an intricately, but also beautifully detailed candraśālā of the monogramic (or heraldic) character (Plate 883). Two pramathas flank the curved shoulder and touch with their hands the loops of the candraśālā-dormer which shows a prominently decked out lion-head crest. This feature, which by its impressive size, prominent and proper location, and the jewel-like finish is a distinguished decoration on this temple. No other tenth century (and subsequent times') buildings show this motif to such perfection in terms of form, proportions, décor, and unity with the dormer-lattice surface of the central salient. It partially figures at the west face (śukanāsa-fronton) which is unfinished. But there, instead of the lion-crest, comes a small seated lion figure, a feature which is normally seen on a Nāgara temple in central and western India.

Above this candraśālā comes the padma and the vasantapaṭṭikā mouldings. And now starts the fine jāla-maze. At the central point of its base, at each face, is stationed a projecting figure of Naṭēśa in catura posture. This element, too, is unique, since noticeable in this context only at this temple; it does add to the finer points of the śikhara. The śikhara is terminated by a skandha-shoulder whose central block, where a divinity or a gaṇa figure may have appeared, is left unchiselled. Next, above the grīvā, comes the āmalasāraka; the kalaśa above is a creation of the conservation early in the current century. The āmalasāraka does not have the sharply pointed ribs of the central and western Indian parallels; the ribs here are blunt-profiled (as in the bhūmi-āmalakas also) or sometimes lightly fluted, one more among the many subtleties with which this temple resonates.

The kapilī or buffer-wall connecting the shrine with the hall, as in all Kaliṅga temples, is short. Above its vēdībandha is a stark, plain, unmoulded kaṭi bearing at its bottom a female figure riding on a gajavyāla and combating with a warrior below at the south (Plate 891). (The identical figure riding the vyāla at the north wall is a male warrior.)

The hall is broader than the shrine; it is also rectangular on plan, a trait of the Gandharāḍi temples, but not so much as at the Caurāsī temple. The longer sides are saptaratha; they show kōṇa, anuratha, identically dimensioned uparatha, then the madhya-ratha with the screened window. The nāga- or nāginī-stambhas figure in the three jalāntara-recesses which occur between the rathaka-bays (between the kōṇa and the madhya-ratha). The decorative elements of each rathaka are almost the same as at the prāsāda (Plate 892). Since the width of each rathaka is here more than at the prāsāda, the balance of proportions is upset and the effect visually is less satisfactory. The screened window at the central projecting ratha has a triśākhā frame of exquisite carving; it has a surround on three sides of a belt of inhabited vine supported on a moulded vēdībandha and other upper mouldings (Plates 893, 894). At the lower end, the window starts with a plain jādyakumbha, antarapaṭṭa, and a vasantapaṭṭikā. At the middle of the lower section of the triśākhā frame is shown a squatting pramatha figure and at the upper end the Lakṣmī presides as in doorframes. At the central point of the vertical section in the area of the two inner śākhās are depicted the gliding mālādhara

class of the vidyādhara couples at the left and the right sides. The jāla-grille proper within the śākhā-frame is of the Hastinētra class. Above the jāla frame occurs another paṭṭikā-bearing mithunas (?) seated in completely circular loops. Above it are the tiered kūṭas, three in number, between which are long panels bearing the damsel figures. The madhya-ratha niche is crowned with a siṁhakarṇa-pediment, not known before, and will not recur in subsequent buildings in Kaliṅgadēśa. The hall is roofed by a tiered Phāṁsanā roof crowned with a kalaśa. (The uppermost tiers were reconstructed in the conservation.) The ghaṇṭā as a crowning member has not as yet arrived on the architectural scene. The shorter west wall of the hall is treated like the longer wall but with one jalāntara less, and hence the tiered nāgastambha is absent. The entrance-portal at the west façade of the hall has a few notable features. Its prāggrīva-like projected section with a pair of kōṇa type of rathakas which is surmounted by a siṁhakarṇa with lion figure at the crest as at the two jāla-windows. Below on the ground is a large ardhacandra-moonstone and next a rectangular, plain, low platform which supports a raised śaṅkhāvarta class of moonstone with a mukhapaṭṭī showing vegetal decoration, attached to which are two conches at the two ends (Plate 895). The triśākhā doorframe (Plate 895) has the usual Śaivaite door-guardians at the pēdyā-sections and below them is a lion figure in level with the śaṅkhāvarta; the partly mutilated and abraded tutelary image at the lalāṭa has been suggested to be of Lakulīśa, a plausible guess. The interior of the hall is somewhat dark. No pillars occur at the nave. The Rucaka wall-pilasters have moulded capital showing a padma moulding topped by a vasantapaṭṭikā. Below the capital is a grāsa-head spewing two half-festoons of the campaka-mālā (Plate 897).

The wall-pilasters carry architraves which are short in height and are divided into the lower (paṭṭa) and the upper (tantraka) divisions; but these bear no decoration. Over the theoretical nave area, these lintels in turn support a large rectangular ceiling of the lantern class. Within the initial peripheral rectangle, through an elaborate system of sub-lintels, braces, strips etc., were created two minor and three major staggered stages. Among the major stages are an octagon set within a larger octagon followed by the further octagon encompassing a square central field (Plates 898, 899). In the process, at different corners, were created triangular/trapezoidal areas whose surfaces, like the soffits and profiles of the sub-lintels (Plate 896), are fully carved with interesting vegetal bands and inset figural motifs. Going back to the exterior-most basic rectangle, which, when converted inside into an octagon with alternately shorter and longer sides, left small triangular areas at the four corners whose surfaces were carved with grāsamukhas (as was done in many ceilings in the medieval western Indian halls). The profiles of the sub-lintels forming this first octagon show stencilled creeper design (the type and style of which is reminiscent of the designs known in central Indian temples such as at Khajurāho). Next follows a second rectangle (as though with hidden corners) whose sub-lintel profiles are ornamented with a gagārapaṭṭī at the lower half and a stencilled creeper at the tantraka part above. After this, by the insertion of the triangular segments or vikarṇa-vitānas, a second substantial inner octagon was generated. These vikarṇa-vitānas show generous carving: at first a stylized vegetal design restricted to two sides which encompass a carved composition within; in it, at the centre, is depicted a seated figure of a lady flanked on either side by vegetal sprouts which in turn are followed on either side by the leaping lion/vyāla oriented to reversed directions. Also here, from each corner of the first rectangle at the lower level, springs a fuller figure of lion/vyāla to touch the corresponding deeply set vikarṇa-vitāna just mentioned (Plate 900). Then, in further depth, the next octagon is defined by a minor cyma-recta bearing padma-petals and above it, at the lintel-profile, comes a gagārapaṭṭī

topped by a karṇikā. This is followed by padma-cyma and a band which is either of the gagārapaṭṭī class or a vasantapaṭṭikā. Above it once again is a karṇaka, and again the padma-cyma. The flying mālādhara couple, or an udadhi-kumāra riding a makara is fixed in the centre of the aforenoted vasantapaṭṭī and the karṇaka-profile. The padma-cyma at the centre of its profile additionally shows a pair of haṁsas with two bodies just above the mālādhara figures. Above the aforenoted karṇikā now comes a paṭṭī bearing at its profile a vegetal creeper containing in its loops the delicately rendered bird figures. At the corners of the octagon are placed the nāga icons. Then starts a deeper next octagon. Its outer periphery is defined by a fine vasantapaṭṭikā. Its corners are trapezoid; they depict female figures, in one case meditating in yōgāsana, in the other sitting with folded hands, in the third dancing with accompanists, the fourth one shows her playing a mṛdaṅga-drum; she, too, is with a couple of other accompanying female musicians. (The heads of the nāga icons of the preceding octagon-corners touch the vasantapaṭṭikā of the trapezoids.)

A minor padma ushers in the last octagon. A paṭṭī-profile lifted up by this padma depicts a vasantapaṭṭikā with a pair of opposed makaras shown at the middle section. After this comes the inner setting of this final octagon. At its longer sides are formed two trapezoidal areas defined by ratnapaṭṭī or jewel-band. Inside its field, in one case, is set Kārttīkēya figure and in the corresponding one at the opposite end is a figure of dancing Gaṇapati; both the deities have their attendant figures, Gaṇēśa has gaṇa figures.

The central-most field is square and deep. It is demarcated by a paṭṭa having a padma-cyma as its soffit and its profile is like a paṭṭī which shows carved muktā-grāsas in series and above it a thin puṣpapaṭṭikā. Its corner boxes display nāga-nāginī couples with undulant tails, while in the middle section is a circular course formed by the linkage of eight kōlas which, like an aṣṭa-dala-kamala-yantra or diagram, bears Sapta-Mātṛkā figures with Vīrabhadra as the eighth figure. In the ultimate centre of the composition is a three-whorled padma-lambana, its central-most bud-part mutilated at the tip.

The ceiling reveals that the Kaliṅga architects knew the Samatala (flat) and the Kṣipta (cusped-and-coffered) types of the decorated ceilings which they have combined here with considerable ingenuity and complexity. This example vies with the best examples of this class from the western Indian temples, and in terms of elaboration surpass them, just as for some figural details even excel them.

The triśākhā doorframe of the garbhagṛha is similar to that at the hall's entrance. The raised śaṅkhāvarta (but without the carved mukhapaṭṭī), the flanking lions with turned backs, the Śaivaite dvārapālas with attendant cāmara-bearing ladies (Plate 902), the parṇaśākhā bearing acanthus-like leaves, the peopled scroll, and the vallī-śākhā are the main points in agreement (Plate 902). The lalāṭa-bimba, however, differs here in that it is Abhiṣēka-Lakṣmī in Tārā-like posture (Plate 901). A lintel bearing the Nava-Grahas occurs above (Plate 901). In the antarāla, while the ceiling is plain, a rectangular block of stone emanating from above the garbhagṛha-door stops half the way. It bears on its profile a series of grāsās spewing muktā-jālas (Plate 901). (The design was in vogue till the 13th century in Kaliṅga architecture.) Stylistically, the temple may be dated to *c.* A.D. 960-970.

The triśākhā doorframe of the Marīci-kuṇḍa (stepwell) (Plate 903) in the Muktēśvara complex compound is apparently contemporary with the Muktēśvara temple doorframes. The śākhā decorations, however, differ in detail. And at the pēdyās here are Gaṅgā and Yamunā, rather well-rendered, and the tutelary deity above is Lakulīśa.

Khiciṅg, Kiñcakēśvarī temple (Figs. 206, 207; Plates 904-913)

The ancient Mayūrbhañja principality was ruled not by the Sōmavaṁśi monarchs but by the Bhañja chiefs. Their territory bordered ancient Vaṅga-Magadha and Kaliṅgadēśa. The regional architecture here reflects familiarity with the styles of both the provinces. The Kiñcakēśvarī temple at Khiciṅg (ancient Khijjiṅga) leans heavily toward Kaliṅga, but represents in essence a somewhat provincial version of the tenth century Kaliṅga style of building.

The temple, as it stands, is a reconstruction done some seven decades ago from the material of the totally collapsed original temple. An effort was made to simulate, as far as possible, its original shape (Plate 905). However, there are several discrepancies and unconformities present in the reconstructed structure. It also seemingly has used some fragments from a few other ruined temples that apparently were at that site in the complex of buildings. In the re-erected building, the missing mouldings (and some more which apparently could not be in the original design) were supplied by new, though without the ornamentation. The most unconvincing aspects of the re-built structure is an undue elongation of the jaṅghā in the upward direction effected by the addition of more number of moulded courses, a procedure which has distorted the original appearance. Likewise the śikhara, too, looks taller than what the tenth century Kaliṅga norms would admit. [Tallness, to a degree, was of course inherently present in the original temple as the sections of the old vēdībandha and the jaṅghā, by the presence of greater number of mouldings would implicitly indicate (Plates 906, 908, 909). But it does not seem to be there to the extent done in the reconstruction.] The east façade of the śikhara of this porch-less temple has three superimposed niches (Plate 904), which is uncharacteristic of the Kaliṅga buildings, but would have been in harmony with the late medieval Bengal buildings. In fact, the shape of the śikhara partially has a Bengali look. The conservator had before him also a late Bengali model along with the typical Orissan.

From the rebuilt original fragments, some conception of the elevation of the older temple can be formed. The temple was pañcaratha. The vēdībandha as well as the jaṅghā-pedestal of the kōṇa were fully carved, a little more elaborate than what is known from the Kaliṅga examples of the period. The kōṇa-jaṅghā had the usual latā-creeper and the trio of carved mouldings above it which, along with the square bhāravāhaka panel, was also there. There is at present a turret panel below the latā which harbours a seated divinity figure (Dikpāla? Graha?), but it is not certain whether these old fragments formed the part of the original structure of this temple. Next to the kōṇa, in the jalāntara-recess, was a nāga/nāginī-stambha (Plate 908). It had a single vyāla figure below. The nāga/nāginī figures, however, have their busts here shown at the upper section of the round shaft and the rest of the twining serpentine body at the shaft's middle and lower parts (Plate 908). The thin, elaborated, and hence elongated vēdībandha-socle with the conventional mouldings supports the shaft. A multi-tiered and thin kūṭa-roof tops the nāga-stambha shafts, though mostly it is the result of fresh substitutions. The anuratha had carved and thin elongated pair of vēdībandha piles (Plates 906, 909), the space between which harbours a narrow and tall tilaka with very many tiers. The khura below the kumbha has a square figural panel (Plate 907), a convention unknown in Kaliṅga buildings. The pillarettes of the niche above were fully carved after the kōṇa's ornamentation conventions. There is, here, also the canopy above the image, the latter though at all places is lost. The tiered roof above the niche (Plate 908) is distorted in appearance since more number of newly worked out plain kapōtapālī-tiers have been introduced in the upper section, an unwarranted

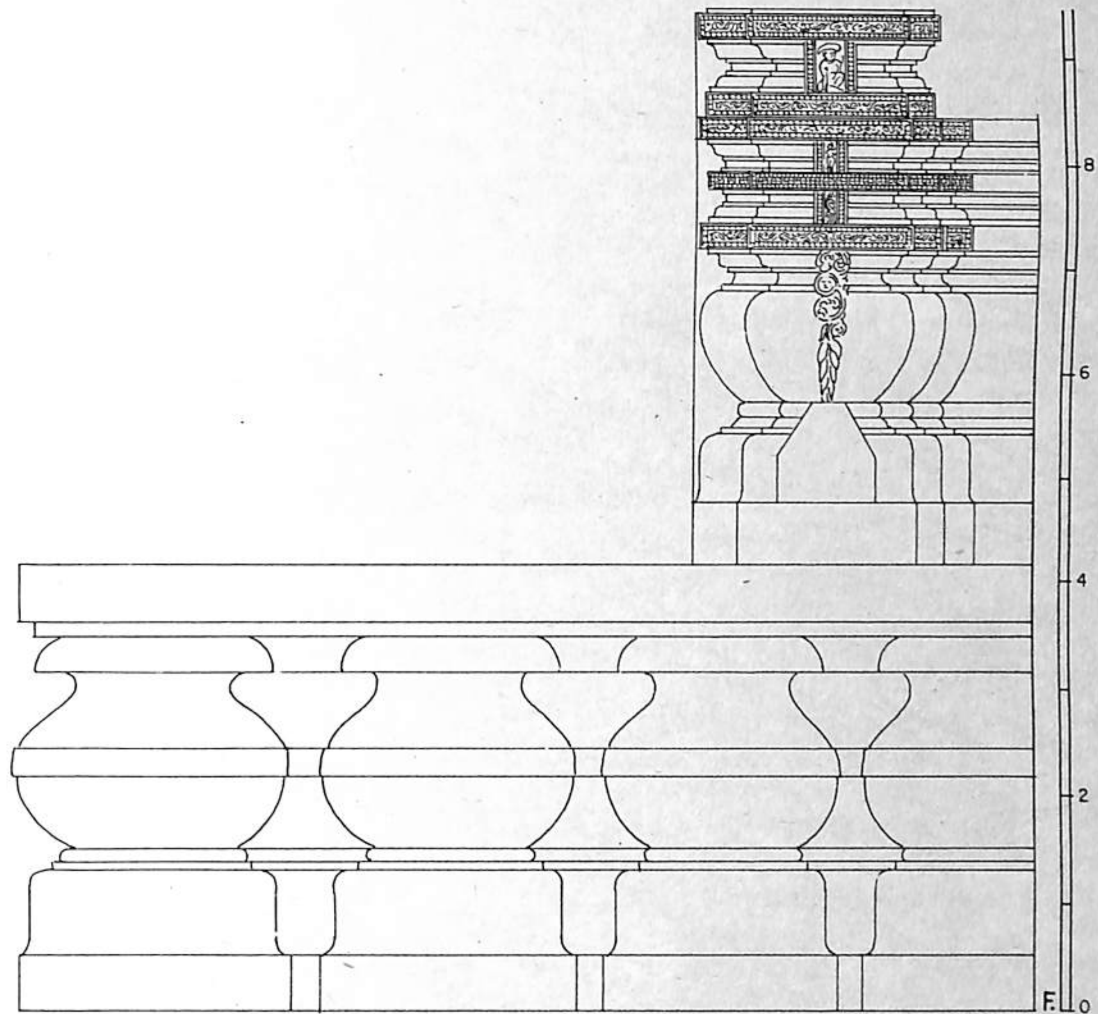


Fig. 206. Khicing. Kiñcakēśvarī temple, jagatī and vēdībandha.

addition. At the tiered-roof's profile, there was a central vertical belt carrying vegetal design, sometimes with small enmeshed animal and human figures. (It, too, has been unnecessarily lengthened and deshaped at the upper end.) A nāgastambha once more follows in the neighbouring recess. Next comes the madhya-ratha. Its niches have been largely made of new stones with little carving, though it does use the older pillarettes each of which having either a ghaṭapallava motif (W and S) (Plate 908) or a horse-rider relief in panel at its base (W) (Plate 910). This again is a feature not known in Kaliṅga instances. And above at the shaft end is the ratnapaṭṭa and vyālas reminiscent of a similar feature at the Vaitāla deul at Bhuvanēśvara. The tri-segmented tilaka between its pair of vēdībandha-piles below as well as a second niche piercing through the varaṇḍikā above are all new, though here and there small old figural panels have been built in them. There is likewise no certainty about the niche-images—Gaṇēśa (S) (Plate 910) and Caṇḍikā (N), (the west niche empty)—whether they belong to this temple and were originally placed this way. The reconstructed śikhara does not show that magnificent heraldic motif of Kaliṅga śikharas, the candraśālā-dormer. Instead, a new niche with inset figure is noticed here; it, however, does not accord with the Kaliṅgī convention. The triśākhā doorframe of the garbhagṛha has three jambs showing stylized creeper designs (Plate 911), the central belt as well as the outermost (inhabitated vine)

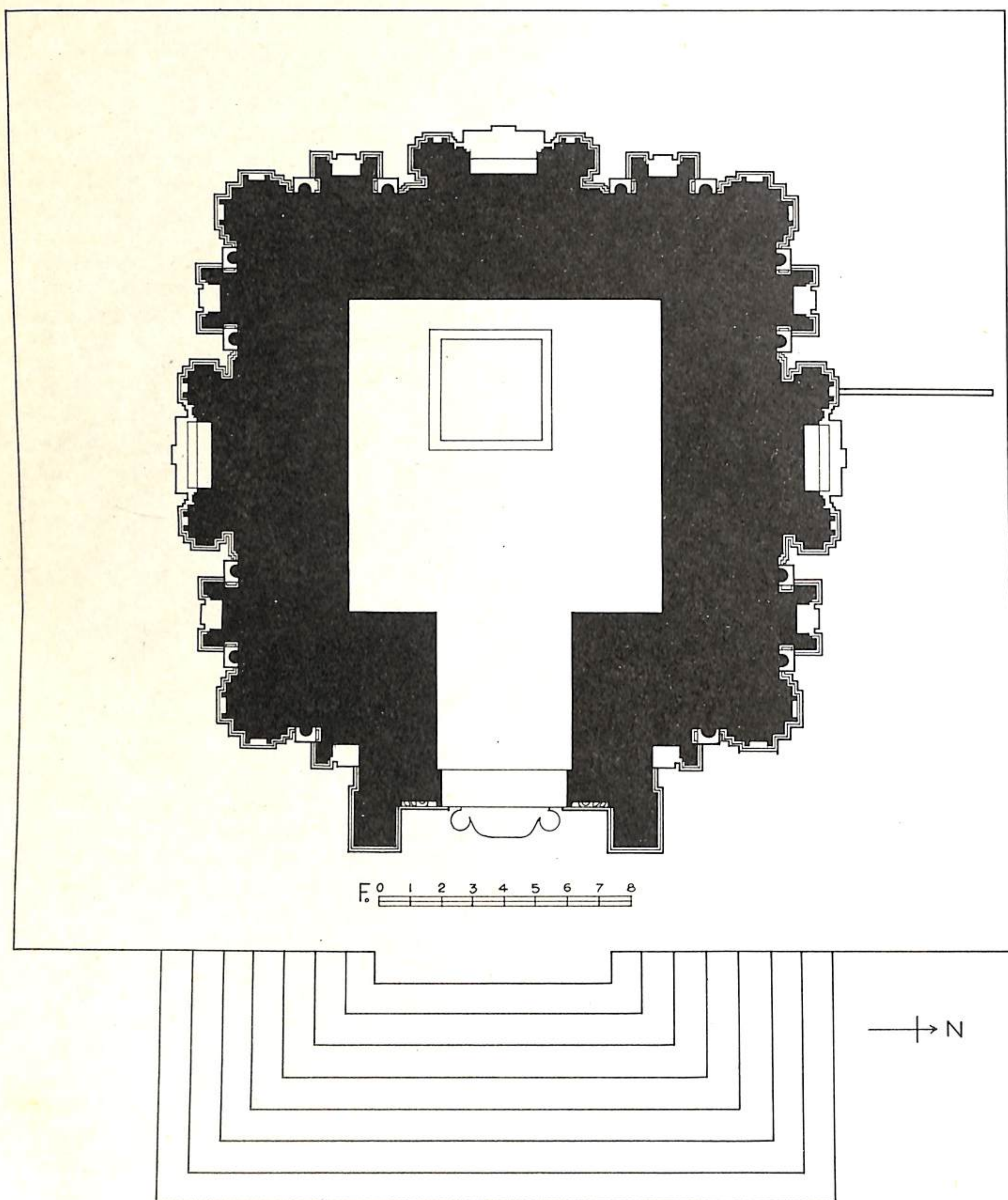


Fig. 207. Khiciṅg. Kiñcakēśvarī temple, plan.

is wider, a feature, along with their accompanying auxiliary vertical carved strips, not encountered in Kaliṅga examples. Medium large, placid, though not very handsome, and metallic-looking figures of Gaṅgā and Yamunā occur at the pēdyās (Plates 913, 912) and Lakṣmī as a tutelary figure.

Some of the figure-sculptures here physiognomically differ from the known Kaliṅga types. Some among the smaller figures (including the nāga and nāginī busts) here are serene and beautiful.

What model the rebuilder had before him for the design of the redone jagatī-platform of the temple is not known. Such a type is at least unknown in Kaliṅga. The extant and rebuilt carved fragments of the original temple seem a little later in terms of feeling, details, elaborations, and general style than what is known from contemporaneous Kaliṅga. The original temple may have been built c. A.D. 975.

A couple of carved triśākhā doorframes, kōṇa-jaṅghā pilasters, the madhya-ratha pillarettes etc., preserved in the local museum in Khiciṅg would suggest that there were a couple of other tenth century temples, smaller in size than the Kiñcakēśvarī temple.

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Reference Glossary

An annotated glossary of architectural (and related sculptural and allied) terms with illustrative drawings and photo-plates will appear as Part 5 of this volume; the list of terms with their gloss in brief given here pertain to those that in most cases figure in this part and is intended only for specific and limited reference. While most Sanskrit terms figuring in the text are of northern (including eastern) Indian usage, a few others used there are of southern Indian vogue and origin.

Adhaḥcippikā	down turned minor *cyma* moulding
adhaḥpadma	inverted *cyma* moulding bearing lotus-petal ornamentation
ākāśaliṅga	"liṅga exposed to sky"; placed above the crowning āmalaka/āmalasāraka
alaṁkāra-dēvatā	divine figure(s) (including iconologically meaningful pantheonic divinities) generally associated as an exterior decoration, usually on the wall
alinda	aisle
āmalaka	"myrobalan fruit"; crowning member of the Nāgara (Latina and Śēkharī/Anēkāṇḍaka) temple; amalā (Oriyā)
āmalasāraka	large "cogged wheel" shaped stone crowning the North Indian śikhara-spire; broader and more compressed āmalaka
aṇḍa, aṇḍaka	spirelet in the constitution of Śēkharī temple superstructure
andhārikā	enclosed ambulatory
Anēkāṇḍaka	multi-spired (Nāgara śikhara)
aṅga	principal horizontal/vertical division of the temple plan such as bhadra, pratiratha, karṇa etc.
aṅga-bhaṅga	wall-division
antarabhitti	inner wall; sanctum wall
antarāla	space in front of sanctum door; vestibule

antarapaṭṭa	recess between major mouldings, generally between kalaśa and kapōtapālī in pīṭha; inserted also between two courses of kapōtapālī in varaṇḍikā/prahāra below the śikhara; often showing kuñjarākṣa pattern as its decoration
antaraśākhā	innermost jamb of doorframe
anuratha	wall-offset flanking the ratha (bhadra) in Kaliṅga temple; pratiratha (Western India)
anuratha-kūṭa	kūṭa-aedicule above the anuratha-bay (Kaliṅga)
apsaras *apsarā*	divine nymph; surasundarī
ardhacandra	moon-stone; semi-circular step before the sanctum doorway
ardhadarpaṇa	"half-mirror"; half-medallion (decorative motif), usually at the lower cubical section of the Ghaṭapallava pillar
ardhapadma	half-lotus (decorative motif)
ardharatna	split-diamond (decorative motif)
āsanapaṭṭa	seat-slab
aṣṭabhūma	symbolically eight-floored śikhara as discerned from the vēnukōśa zonal markings
Aṣṭa-Grahas	eight planetary divinities
aṣṭakarṇa-Latina	Latina temple with eight (pointed) karṇas/corners
aṣṭamaṅgala	eight auspicious symbols
Aṣṭāpada	Kailāsa; mountain on which Jina Ṛṣabha attained nirvāṇa, symbolic representation of
Aṣṭāvasus	eight Vasus
āsthāna-maṇḍapa	audience hall; hall for visitors/pilgrims in front of temple
avalōkanaka	window-opening
āyatana	shrine; ālaya, prāsāda
āyudha	weapon; emblematic weapon placed above the kalaśa-finial (Kaliṅga)
Bahirśākhā	outer śākhā; bāhyaśākhā
bāhyaśākhā	outermost door-jamb
bakula	flower of *Mimusops elengi* (Linn.) (decorative motif)
bakulamālā	garland of "bakula" flowers, generally an auxiliary decorative vertical strip in doorjambs
bālapañjara	śikhara-salient showing a vertical sequence of miniature pañjara-frontons

bhadra	central offset (wall-division); ratha, madhya-ratha (Kaliṅga)
bhadrāvalōkana	opening at the central offset of temple and/or closed hall; balcony, window
Bhadraka	square pillar-type with central projection on plan and in elevation
bharaṇa	fluted or ribbed echinus
bharaṇī	bharaṇa with more minute ribbings
bhāraputraka	atlantid figure; yakṣa figure feigning to support above-coming mouldings; bhāravāhaka
bhāravāhaka	atlantean figure; yakṣa figure supporting the above-coming mouldings
bhiṭṭa	plinth; rectangular course below the base
bhitti	wall; bāḍa (Oriyā)
bhittistambha	wall-pilaster
bhramantikā	cloistered corridor in Jaina temples; bhamatī (Gujarātī)
bhūmi	earth, ground, level; floor/storey of a prāsāda; symbolic storey in Latina śikhara
bhūmi-āmalaka	miniature corner "cogged wheel" marking the symbolic storey in the vēṇukōśa of Kaliṅga temple śikhara; karṇāṇḍaka (Western India)
Bhūmija	superstructure type composed of corner and intermediate pillarettes supporting miniature Latina śikhara and having a vertical jāla-spine at the bhadras
bhūmikhaṇḍa	segment supporting bhūmi-āmalaka
bhūtaśākhā	door-jamb bearing bhūtas/goblins
Cakra	wheel; Viṣṇu's discus
cakrapuruṣa	anthropomorphic discus
cakravāka	crested heron (decorative motif)
cāmaradhāriṇī	fly-whisk bearing female
cāmara	fly-whisk
campaka	flower of *Michelia champaca* (decorative motif)
candraśālā	dormer-window (decorative motif); room on the terrace with dormer-gables
candraśālikā	diminutive of candraśālā; induśālikā; decorative dormer motif
candrāvalōkana	screened window

candrikā	circular *cyma*-shaped architectural member placed between āmalaka/āmalasāraka and crowning kalaśa; padmacchatra; karparī; khapuri (Oriyā)
cāraṇa	mythical flying ascetic
catuḥśākha *catuḥśākhā*	doorframe having four śākhās
caturbhūma	four-storeyed śikhara (or building)
caturmukha	four-faced; four-doored sanctum
caturmukha-liṅga	four-faced liṅga
caturviṁśati-jinālaya	Jaina temple with an entourage of 24 dēvakulikās enshrining 24 Jinas
catuṣkī	bay of four-pillars; four-pillared structure
catustala	four-storeyed; caturbhūma
chādya	eave
chādyakī	minor/miniature eave
cippikā	minor *cyma* moulding
citra-tōraṇa	ornamental tōraṇa-arch showing figural decoration on front and back faces
Daṇḍacchādya	projecting sloping eave showing/simulating a series of minor logs on the upper surface
daṇḍaśākhā	pillaret-jamb
daṇḍikā	pillaret
darpaṇa	"mirror"; circular decorative motif, usually in a pillar
dēvakulikā	minor/subsidiary shrine; peripheral shrine
deulcāraṇī	demi-goddess placed at the bhadra point of skandha of the śikhara (Oriyā); also beki-Bhairava (male: Oriyā)
Dhanaputra	anthropomorphic form of "mythical treasure"; Nidhiputra
dhārāvṛta *dhārāvṛtta*	fluted; covered by flutings in the context of kumuda-torus, pillar etc. (South Indian)
dharmacakra	Buddhist/Jaina "wheel of law"
dhvaja	banner-staff
diggajas	eight mythical "Elephants of the Quarters"
Dikpālas	eight guardians of the compass directions
Drāviḍa	Tamiḻ, Tamilian; South Indian temple type; octagonal śikhara
Drāviḍakūṭa	temple-model of Drāviḍa type; Dravidian śikhara

Dvādaśādityas	12 forms of Sun-god
dvāra	door
dvārapāla	door-guardian
dvāraśākhā	doorjamb
dvi-aṅga	with two planes of offset (triratha in Eastern India)
dvibhūma	two-storeyed
dvi-śākha *dvi-śākhā*	doorframe having two śākhās
Ēkādaśa-Rudras	11 Rudras
Ēkamukhaliṅga	Śivaliṅga showing one divine face (at the front)
Ēkāṇḍaka	single spired; mono-spired
ēkavali-śūrasēna *ēkavalī-śūrasēna*	foliate pediment in the shape of a single large gavākṣa-dormer, occurring at the base of central spire of Bhūmija temple
Gāḍha	recess/cavity of gavākṣa
gagāraka	scout-badge like decorative motif comprising arrow between two contra spirals
gagārapaṭṭī	frieze of gagārakas
gajākrānta-siṁha	lion pouncing on elephant (decorative motif)
gajamuṇḍa	elephant's head (decorative motif)
gajapīṭha	basal-band showing frontal posture of elephant figures in file
gajatālu	"elephant's palate"; cusped ceiling-course
gajavyāla	vyāla with elephant head
galapaṭṭī	recessed band; antarapaṭṭa
gaṇa	goblin; pramatha, bhūta
gaṇanāyaka	leader of the gaṇas
gaṇaśākhā	śākhā ornamented with gaṇa figures
gandharva	celestial minstrel
gandharvamukha	head of gandharva (decorative motif), generally set inside the gāḍha of the nāsī/gavākṣa
gandharvaśākhā *gandharvāśākhā*	śākhā ornamented with gandharva figures
garbhabhitti	sanctum wall

garbhagṛha	womb-house; sanctum
garuḍa	mythical eagle-bird (decorative motif)
Garuḍa	Viṣṇu's eagle-vehicle
Garuḍadhvaja	Garuḍa-standard; synonymous appellation of Viṣṇu
gavākṣa	"cow's eye" (decorative motif); candraśālā, ṭhakāra
gavākṣajāla	lattice of gavākṣa
ghaṇṭā	bell; bell-member of the Saṁvaraṇā-roof; crowning bell of Phāṁsanā/Saṁvaraṇā
ghaṇṭāmālā	chain of bells or chain interspersed with bells (decorative motif)
ghaṭa	vase, pot; cushion-shaped member above the laśuna in a Dravidian column
ghaṭapallava	vase-and-foliage member
Ghaṭapallava	pillar-type showing vase-and-foliage member
gōmūtrikā	wave design (decorative motif)
Gōnētra	"bull's eye"; jāla design
grāsa	gorgon head; kīrttimukha
grāsakiṅkiṇikā	jingling bell suspended from grāsamukha (decorative motif)
grāsamālā	chain of grāsas; grāsahāra, grāsapaṭṭī
grāsamukha	gorgon face or head; kīrttimukha
grāsapaṭṭaka	band of grāsa heads
grāsapaṭṭī, grāsapaṭṭikā	band showing grāsa heads in file
grīvā	neck; recess between the wall and the śikhara, and also between the śikhara's upper end and crowning āmalaka; beki (Oriyā)
gūḍhamaṇḍapa	closed hall; jagamōhana, bhadra-deul, piḍhā-deul (Oriyā)
Hallīśaka	ancient and medieval dance-form, perhaps of foreign (Śaka?) origin
haṁsa	goose, gander (decorative motif)
haṁsa-mithuna	pair of geese
haṁsapaṭṭikā	band showing ganders in file
Hastinētra	"elephant eye"; perforated screen (jāla) with holes, looking like geometricised "elephant eye"

Īhāmṛga	fantastic or imaginary animal, often in part composite (decorative motif)
illikāvalaṇa	"convolution of caterpillar"; convolving/undulating pediment-border
induśālikā	candraśālikā (decorative motif)
Jāḍyakumbha	"kumbha at the base-root"; inverted *cyma recta*; lowest pīṭha moulding; padma (South Indian)
jagatī	plinth, platform; basal moulding of adhiṣṭhāna (South Indian)
jalāntara	recess between two vertical bays; salilāntara
jāhnavī	Gaṅgā, figural representation of
jāla, jālaka	perforated screen; gavākṣa-web design of a śikhara
jālavātāyana	window carved with perforated mesh design
jambhaka	goblin
jaṅghā	wall-frieze between vēdībandha and śikhara; kaṭi (older synonym); jāṅgha (Oriyā)
Kakṣakūṭaka	kūṭa in the form of miniature raṅgamaṇḍapa hall
kakṣāsana	seat-back; backrest
kalaśa	"pitcher"; torus moulding; jar-shaped pinnacle of śikhara
kalikā	bud (conical decorative motif, usually shown in suspension)
kalpavallī kāmalatā	wish-fulfilling vine; kalpalatā
kandhara	broad recess between mouldings
kaṅkaṇapatra	"serrated leaf" set within bangle-like design (decorative motif)
kaṅkaṇapatra-paṭṭī	register of kaṅkaṇapatra design
kaṇṭha	neck; recess between mouldings; kāṇṭhi, kaṇṭi (Oriyā)
kapilī	wall projecting in front of the sanctum framing; a vestibule connecting with the hall; gainthiāla (Oriyā)
kapiśīrṣa, kapiśīrṣaka	crenellation; merlon
kapōta	roll-cornice; overhanging cornice
kapōtapālī, kapōtālī kapōtapālikā	*cyma*-eave/cornice
kapōtikā	minor *cyma*-eave

karimakara	fanciful form of dolphin with elephant's trunk; mātaṅga-nakra (decorative motif)
Karkara-śikhara	oblong śikhara without lateral gables, miniature model of; khākharā-muṇḍi (Kaliṅga)
karma	"deed"; complex spirelet with several miniature aṇḍaka-spirelets
karṇa	angle, corner; corner wall-division
karṇaka	arris moulding in a base; also with pillar capital
karṇakūṭa	miniature square temple at the corner of superstructure
karṇalatā	vertical corner jāla-band of śikhara
karṇāmalaka	corner āmalaka; karṇāṇḍaka
karṇāṇḍaka	corner āmalaka
karṇaprāsāda	miniature temple situated at the corner of the main temple
karṇikā	knife-edged arris moulding; minor karṇaka
karōṭaka	"bowl"; large circular ceiling
kaṭi	"waist"; wall (early synonym for jaṅghā)
kautuka	fanciful figure (Kaliṅga)
khalva	deeply carved recess
khalvaśākhā	deeply carved recessed śākhā
kharaśilā	cap-stone of building's foundation
khattaka	ornate niche
khura	basal plain moulding of vēdībandha, below kumbha; kumbha proper (in Oriyā)
khura-kumbha	complex of khura and kumbha mouldings
khuracchādya	curved and ribbed eave or awning; kūṭacchādya
khurapaṭṭī	rectangular belt bearing vine design, occurring below kumbha (Kaliṅga); khura
kiṅkiṇi, kiṅkiṇī kiṅkiṇikā	miniature bell, generally suspended from chain (decorative motif)
kiṅkiṇīmālā	looped bell-garland
kinnara	celestial birdman playing instrument
kinnarīvaktra	face of divine female minstrel
kīrttimukha	"face of glory"; grāsamukha
kōla	"boar"; decorative, semi-circular coffered ceiling course
kōṇa	corner (Kaliṅga); karṇa; kaṇika-pāga (Oriyā)

kōṇa-jaṅghā	frieze/register at wall-corner
kōṇa-kūṭa	kūṭa above the karṇa-bay; karṇakūṭa
kōṇa-rathaka	corner-buttress, angle-bay
Kṣipta	"thrown"; projected cusped course in ceiling
kuhara	hollow chamber within the śikhara; cavity in śukanāsa
kumāra	atlantid figure; bhāraputraka, bhāravāhaka at the pillar-bracket
kumārikā	female atlantean figure; nāyikā (in decorated ceiling); citra-putrikā (at pillar-bracket) (Karṇāṭa); kanyā (Oriyā)
kumbha	"pot" (inverted); vēdībandha's second moulding in the sequence of five
kumbhaka	pillar base
kumbhikā	base of pillar/pilaster, usually smaller than kumbhaka; basal part of stambhaśākhā
kumuda	torus moulding of a base
kuṇḍa	tank
kuñjarākṣa	"elephant's eye"; perforated decorative design
Kūṭa	superstructure-type
kūṭa	square aedicule; spirelet; miniature kūṭāgāra
kūṭacchādya	ribbed *cyma*-awning; khuracchādya
kūṭākāra	miniature kūṭa-shaped decorative motif
kūṭastambha	miniature curvilinear or pyramidal shrine-model placed over a pillaret; decorative motif arranged in vertical chains in the formation of Bhūmija superstructure
Lalāṭa	central part of door lintel
lalāṭabimba bimba	crest figure, central (figural, rarely floral) symbol on door lintel
lambana	decorative central pendentive in larger ceiling
lambinī	elongated udgama (Eastern India)
latā	creeper; curvilinear vertical band of śikhara, usually bearing jāla-web pattern
Latina	North Indian mono-spired śikhara-type with curvilinear vertical bands (latās) usually bearing jāla-pattern; rēkhā-deul (Oriyā)
liṅgapīṭha	base of liṅga; pīṭhikā
Lōkapāla	Regent of (one of the four principal) Quarters

lūmā	cusped and downward projecting miniature pendentive
Madhyabandha	medial band (wall-pilaster decoration); mediating decorative or plain band of a wall
madhyalatā *madhyālatā*	central band (at the bhadra) of Latina śikhara
madhya-ratha	central offset; bhadra
Mahākāla	Śaiva dvārapāla
mahāpīṭha	tall socle with additional set of upper mouldings, usually vēdībandha, for sāndhāra temples
mahārājalīlāsana	"royal ease" sitting posture
makara	crocodile-monster; dolphin; sea-monster
makara-praṇāla	makara-shaped gargoyle
makara-tōraṇa	tōraṇa-arch emanating from opposed makara-heads
mallacchādya	pile of tiers on which mūlamañjarī of the Anēkāṇḍaka śikhara sits
mālā	garland; decorative floral band
mālā-vidyādhara	flying celestial angelic male figure carrying garland
mālādhara	garland-bearing person/vidyādhara
mālāpaṭṭikā	garland-frieze
mālāśākhā	śākhā in the form of a mālā
mālāsthāna	pillar-part below capital decorated with floral festoons (South India)
mānasūtra	straight line marked by a measuring cord
mañca	dais
mañcikā	dais-like moulding supporting figure-bearing niche
maṇḍala	diagram
maṇḍapa	hall, generally columnar
Maṇḍapikā	diminutive of maṇḍapa; temple-type with pillared walls and usually Muṇḍamāla (flat or without superstructure)
mandāraka	projecting central part of ornate doorsill
maṇḍōvara	temple's/closed hall's portion above jagatī or pīṭha and below chādya; kaṭi; wall proper
maṇibandha	band of gems, diamonds alternating with stylized rubies as ornate miniature medallions (decorative motif)
maṇipaṭṭī *maṇipaṭṭikā*	band of gems/jewels (decorative motif)
mañjarī	spirelet

masūraka	"cotton-seat," "gaddi"; cushion-shaped moulding
mātaṅga-nakra	fabulous figure in the form of dolphin with elephant-trunk; decorative figure, sometimes used for temple conduits (Kaliṅga); karimakara
mattavāraṇa	balustered dado (formed by rājasēna, vēdikā, āsanapaṭṭa, sometimes inclusive of the kakṣāsana above); older examples in a few cases show vāraṇa (elephant) figures; (in a restricted sense) kakṣāsana; seat-back ornamented with vēdikā pattern and in rare cases with elephant-head design at the base
maṭha	monastery (usually Brahminical, sometimes Jaina)
Mātṛkā(s)	mother-goddess; Seven Mother-goddesses
mattālamba	seat-back; kakṣāsana
mayūra	peacock
mēṣavyāla	monster with ram-head
Miśraka	"mixed"; composite pillar-type combining various geometric sections from square to circular
mithuna	auspicious couple
mithunaśākhā	śākhā bearing couples (sometimes erotic)
mukhacatuṣkī	four-pillared entry porch
mukhālinda	front aisle; fore aisle
mukhamaṇḍapa	front hall; entry hall
mukhapaṭṭī	ornate frame, usually of a gavākṣa-dormer/nāsikā
mukhaśālā	closed hall
muktādāma	pearl festoon (decorative motif)
muktāgrāsa	grāsamukha spewing pearls
mukula, mukulikā	floral bud (decorative motif)
mūlamañjarī	principal spire in Śēkharī/Anēkāṇḍaka śikhara; mūlaśṛṅga
mūlanāyaka	main enshrined deity
mūlaprāsāda	main shrine; shrine proper in relation to subsidiary shrines
mūlaśṛṅga	central spire in Śēkharī/Anēkāṇḍaka śikhara; mūlamañjarī
Muṇḍamāla	flat-roofed temple-type; temple *sans* superstructure
muṇḍamālā	garland of skulls (decorative motif)
Nābhicchanda	ornate ceiling type with deep concentric cusped-and-coffered courses or bands
nāga	cobra; anthropomorphic snake deity

nāginī	female of serpent; female anthropomorphic snake deity
nāgapāśa	design of intertwined serpents
Nāgara	generic name for North Indian temple type having Latina/ Anēkāṇḍaka śikhara
nāgarāja	anthropomorphic cobra-king
nāgaśākhā	jamb with nāga pattern
nāgastambha nāginīstambha	pillarette with entwined half-human male/female snake deity (Kaliṅga)
nakula, nakulaka	mongoose; money purse, generally held by Kubēra
Nandi (Nandin, Nandī)	Śiva's bull
Nandī	name of Śaiva dvārapāla
Nandi-maṇḍapa	pavilion for Śiva's bull
Nandīśvara-dvīpa	seventh island ring-continent of Jaina cosmography, symbolic representation of
narapīṭha	pīṭha-course showing humans engaged in manifold activities
naṣṭaśṛṅga	quarter-spirelet in the composition of Anēkāṇḍaka śikhara
navabhūma	nine-storeyed
navacatuṣkī	vestibule with nine bays
Nava-Grahas	nine planetary divinities
navāṇḍaka	main spire with a surround of eight spirelets
Navanidhis	nine mythical treasures
navaraṅga	hall with nine internal quadrants (Karṇāṭa)
nidhi	mythical treasure
Nidhiputra	anthropomorphic or personified form of "mythical treasure"
nirandhāra	without ambulatory
Padma	lotus
padmabharaṇa	lotus-capital
padmadala	lotus petal
padmajāla	lotus-web; chain of lotuses with each lotus set within a beaded semi-circle
padmalatā	lotus vine
padmapatra	lotus foliage, lotus leaf

padmapaṭṭī *padmapaṭṭikā*	lotus frieze
Padmaśilā	Samatala ceiling with full-blown centrally placed lotus
padmātapatra	full-bloomed lotus-shaped umbrella
padmavallī	lotus vine; padmalatā
pallavī	acute-angled and pointed rathaka-buttress
pañcabhūma	five-storeyed
pañcāṇḍaka	five-spired
pañcaratha	with five offsets from kōṇa to kōṇa on a given side (tri-aṅga in Western India)
pañcaśākha *pañcaśākhā*	having five śākhās
pañcāyatana	five-shrined; five shrines in quincunx formation
pañcatala	five-storeyed
paṅkti	register
paricārikā	female attendant
parikara	image-frame, often bearing retinue of subsidiary figures panelled or otherwise
parikarma	niche frame
parṇapaṭṭī	band of foliage
patra	leaf, foliage
patralatā	leafy scroll
patraśākhā	śākhā adorned with foliage
patravallī	leafy scroll; patralatā
paṭṭa	band register
paṭṭī, paṭṭikā	smaller band; rectilinear fillet; kampa (South India)
pēdyā	lower block of door-jambs (often carved with figures of river-goddesses and door-guardians)
pēdyāpiṇḍa	unworked lower section of door-jamb
phalaka	abacus (pillar-part supporting pōtikā-capital)
phālanā	minor offset demarcating planes
phaṁsākāra	having tiered pyramidal form
Phaṁsakūṭa	tiered pyramidal aedicule
Phāṁsanā *Phaṁsanā*	tiered, pyramidal roof-type
pidhānaphalaka	internal covering slab in śikhara, below skandha

pīṭha	pedestal; moulded base of structure
pīṭhikā	image pedestal
pōtikā	bracket-capital (Early India; South India)
prabhāmaṇḍala	aureole
prabhāvalī	nimbus; halo
pradakṣiṇā	circumambulation; (sometimes) ambulatory passage
pradakṣiṇāpatha	circumambulatory path; ambulatory
prāggrīva	short walled projection in front of sanctum
prahāra	varaṇḍikā courses above eave-cornice acting as seat for śikhara
prākāra	enclosure
pramatha	goblin; gaṇa, bhūta
praṇāla	water chute; conduit
prāsāda	"palace", "mansion"; temple
prastara	entablature
pratibhadra	wall-offset flanking bhadra; uparatha (Eastern India); anurāhā (Oriyā)
pratihāra	attendant; door-guardian
pratikarṇa	wall-offset flanking karṇa; anuratha (Eastern India)
pratilatā	vertical salient flanking the bhadra-salient in the composition of śikhara
pratimā	image
pratiratha	wall-offset flanking bhadra; anuratha (Eastern India)
pratirūpaka	figure-composition
pratōlī	gatehouse
pūrṇaghaṭa *pūrṇakalaśa* *pūrṇakumbha*	vase-of-plenty (decorative motif)
puṣpa-tōraṇa	floral festoon
Puṣpakhaṇḍa	"flower-segment"; jāla type
puṣpapaṭṭī, *puṣpapaṭṭikā*	floral band
puṣparatna	floral diamond (decorative motif)
puṣpavallī	blossoming creeper (decorative motif)

Rājasēnaka	broad ornate fillet as substructure of vēdikā fencing (usually decorated with diamond and double volute pattern; also with pramathas and bhāravāhakas in several early Mahā-Maru instances)
ramaṇaka	pavilion on landing platform in a stepwell
raṅgabhūmikā	slightly raised nave-platform in hall, for dancing
raṅgamaṇḍapa	open-type of pillared hall; nṛtyamaṇḍapa; sabhāmaṇḍapa
ratha	bhadra; rāhā (Oriyā)
rathaka	bay-projection; buttress-like division in temple/hall plan; pāga (Oriyā)
rathikā	framed niche
rati-nāyaka	amorous couple
ratikrīḍā	erotic depiction
ratnapaṭṭa, ratnapaṭṭī	band of diamond pattern; maṇipaṭṭa, maṇipaṭṭikā
ratnaśākhā	śākhā with jewel pattern
rēkhā	curvature of śikhara
rēkhāśikhara	curvilinear spire, usually Latina
rēkhāsūtra	cord for measuring curvature of śikhara
Ṛjusūtra	jāla formed by vertical and crossbars
ṛṣi	sage
Rucaka	square pillar type
rūpa	figural ornament
rūpakaṇṭha	recess carved with figures, in a ceiling
rūpapaṭṭī *rūpapaṭṭikā*	figure-bearing band; rūpadhārā
rūpaśākhā	śākhā with figural ornamentation
rūpastambha	pilaster-formed jamb, usually central in doorframe and carved with figures
Sabhāmaṇḍapa	open/semi-open type of pillared hall; raṅgamaṇḍapa
ṣaḍtala	six-storeyed
Sahasrakūṭa	hundred-turreted temple, symbolic representation of (Jaina)
śākhā	decorative door-band; door-jamb
śākhā-vibhakti	division of doorframe into bands
śālabhañjikā	dryad entwining a tree (decorative motif)
śalākā(s)	verticals and transoms in a grille

salilāntara	recess between wall-bays
Samatala	flat ceiling type
samatala	flat
samavaśaraṇa	Jina's three ramparted place of preaching, symbolic representation of
śaṅkhāvarta	moon-stone with conch-terminals
Saṁvaraṇā	tiered pyramidal roof-type with ribbed bell-shaped members as decorative motif, placed in rows at all tier-levels
sāndhāra	temple having inner ambulatory passage around the sanctum
sandhikṣētra	coupling-area
Śaṅkhapuruṣa	anthropomorphic form of Viṣṇu's conch
saptabhūma	seven-storeyed
saptakhaṇḍā rēkhā	śikhara's curvature having seven segments in vēṇukōśa
Sapta-Mātṛkās	Seven Mother-goddesses
saptaratha	with seven offsets (pañcāṅga in Western India)
saptaśākhā	doorframe with seven jambs
saptatala	seven-storeyed
śārdūla	lion-monster; a tiger-vyāla
sarvatōbhadra	temple-type with openings at cardinals
sarvatōbhadrikā (pratimā)	four-faced image
śāsanadēvī śāsanadēvatā	female Jaina presiding deity
śatadala	hundred-petalled lotus
ṣaṭkhaṇḍā rēkhā	śikhara's curvature of six segments in vēṇukōśa
saubhāgyapaṭṭa	frieze in doorframe depicting Lakṣmī figure at the centre
Śēkharī	complex multi-spired superstructure type
siddha	celestial ascetic
śikhā	pinnacle; crest
śikhara	tower, spire (North India); crowning dome (South India)
śikharikā	minor spire
siṁhakarṇa	complex gavākṣa-pediment
siṁhamukha	lion's head

siṁhavyāla	lion headed composite fabulous animal; gryphon
śīrṣa, śīrṣaka	pillar bracket
skandha	shoulder moulding; flat upper platform/terminal *cyma* moulding of śikhara; visama/bisama, kāndhi (Oriyā)
skandha-vēdī	lower profile of a Valabhī roof
śōbhāpaṭṭikā	ornamented frieze; carved band
sōpāna	step
sōpānamālā	series of steps
śrīvṛkṣa	distinctively detailed vertical foliage pattern (decorative motif); coconut tree
śṛṅga	spirelet; aṅga-śikhara (Oriyā)
stambha	pillar
stambhajālaka	grille made up of pillarettes
stambhaśākhā	śākhā in the form of a pillar
stambhaśīrṣa	pillar bracket
subhadra	central offset of either ratha (bhadra) or of latā of śikhara
śukanāsa, śukanāsikā	antefix above the roof of the kapilī
śūrasēna, śūrasēnaka	pediment made up of a large gavākṣa-window, usually with lateral half-loops; bho (Oriyā)
śūrpa	tier resembling pent-roof
śūrpacchādya	broad pent-roof
śūrpākāra	śūrpa-shaped eave
surasundarī	heavenly damsel; apsaras
sūtra	measuring cord; text on a philosophical, doctrinal, or technical subject
Tala	storey
tālapatra	palm-leaf; palmette design
tamāla, tamālapatra tamālapattra	leaf of *Xanthochymus pictorius* L. (decorative motif)
tantraka	upper projecting section of a lintel
ṭhakāra	minor caitya-dormer; candraśālikā
tilaka	bell-topped miniature niche
tōraṇa	gateway; arciform gateway-pattern

tri-aṅga *tryaṅga*	with three planes of offsets in plan and elevation
tribhūma	three-storeyed
triguṇasūtra	"three-fold cord" (in delineating Nāgara śikhara's curvature)
trika	mukhamaṇḍapa; pillared entry hall
trikhaṇḍā rēkhā	curvature of three segments in vēṇukōśa
triphālanā-yukta	with three minor offsets
Tripuruṣa prāsāda	temple-type having three sancta for enshrining the trinity (Brahmā, Śiva, Viṣṇu/Sūrya, usually sharing a common hall)
triratha	plan/wall with three bays
triśākha *triśākhā*	doorframe having three jambs
triśūla	trident
trivihāra	Jaina temple with three sancta
tritala	three-storeyed
trivali-śūrasēna	trifoliate gavākṣa-pediment
Uccālaka	attic pillar
Udadhikumāra	Eros riding a makara (derived from Roman motif "Eros riding a dolphin")
udgama	pediment of interconnected gavākṣa-dormers (candraśālās)
udumbara	threshold; doorsill
upabhadra	minor offset flanking but sometimes forming part of the central offset; uparatha (Eastern India); anurāhā (Oriyā)
uraḥśṛṅga	half-leaning spire in Anēkāṇḍaka śikhara
ūrdhvajaṅghā	upper register in wall
ūrdhvapadma	minor inverted *cyma-recta* with lotus-petal pattern
utpala	water lily
uttaraṅga	architrave of the entablature; lintel, beam
uttānapaṭṭa	pavement (in compound or on platform)
Valabhī	rectangular wagon-vault śikhara; temple type having that form of superstructure
Valabhīcchandaja	belonging to Valabhī class of temples

valikā	curved rafter
valli (vallī)	creeper, scroll (decorative motif)
vallīśākhā	śākhā carved with creeper design
vanalatā	liana
vandanamālā *vandanamālikā*	tōraṇa made of triangles in series
vāpī	step-well, sometimes with pavilions within; tank
varaṇḍa *varaṇḍikā*	moulded parapet; elevational set of mouldings separating jaṅghā from śikhara; baraṇḍa (Oriyā)
vasantapaṭṭikā	broad band carved with floral scroll
vasatī *vasatikā*	Jaina temple; vasahi (Prākṛta)
vātāyana	window
vēdībandha *vēdibandha*	aggregate of five basal wall-mouldings, consisting primarily of khura, kumbha, kalaśa, antarapaṭṭa, and kapōtapālī; pābhāga (Oriyā)
vēdikā	railing; balustrade
vēṇukōśa	"bamboo-sheath"; outer nodal sheath of curvilinear spire, usually showing karṇāṇḍakas/bhūmi-āmalakas
vidyādhara	flying celestial angel
vidyādhara-paṭṭikā	band bearing figures of vidyādhara-angels
vihāra	Buddhist monastery; medieval Jaina temple; vasatī
vijayastambha	column/tower of victory
vījapūraka (bījapūraka)	pear-shaped citrus used as a pitcher-stopper
vikarṇa	intermediate/sub-cardinal direction
vikarṇa-vitāna	triangular decorated ceiling-slab at sub-cardinal position
vitāna	ceiling
vṛtta	circular
vṛttakarṇa	ovolo-shaped moulding below kapōta
vṛttasaṁsthānaka	circular temple (in basal configuration)
vṛttapaṭṭikā	minor roll-moulding
vṛṣapīṭhikā	pedestal for Nandi
vyāla	composite fantastic animal; mythical fabulous creature; varāla; virāla; viḍāla (Oriyā)
vyālapaṭṭī	register of vyālas

vyālaśākhā	jamb decorated with vyālas
Yakṣa	male demigod with benevolent as well as malevolent aspects; protecting male divinity associated with Jina and guardian deity of Jaina church
Yakṣī	female divinity associated with Jina and guardian deity of Jaina church
yakṣiṇī	horse-faced female nature-spirit, generally malevolent

Site and Temple Index

Information in the following list is arranged as follows:
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